

MERRY XMAS

Music week

P.20

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Compilations firm up 'flabby' market

HUGE SUCCESS for the three big double compilations is helping dealers fight for profits in a Christmas market 19 per cent down on last year.

Sales of Now 6, Now — The Christmas Album and Hits 3 last week accounted for a massive 18.4 per cent of total album sales, as compared with a typical weekly average of 10 per cent. And because all three are double albums, dealers' profit margins are likely to match last year's despite the very substantial downward sales trend.

Gallup chart manager Godfrey Rust says the shrinking market can be accounted for by the lack of major product. "This time last year there were Wham!, Frankie and Sade albums as well as a whole set of name acts. This year there has been nothing."

Describing the Top 10 as "very flabby", Rust said that only the big three TV-advertised albums had "pulled the market up by its bootstraps". Fifteen of the Top 20 LPs are TV albums, he said.

Tony Hirsch, marketing director of HMV, agreed that lack of major name product was at the root of disappointing sales.

"We are keeping our heads well above water, which is surprising considering there is so little product out there," he said.

"We haven't got replacements for artists like Wham!, Paul Young and Alison Moyet. It's all compilations this year, which is not the kind of product to give us a bumper Christmas."

Across the country dealers have been reflecting the distinctly patchy sales picture.

Manager of the Taunton branch of Music Market's 20-strong chain, Andre Le Masurier, described sales as "phenomenal", saying that "in every respect" they had "never had it so good", and that this was largely due to the success of the two Now albums.

Bill Middlemist, classical/compact disc manager at JG Windows in Newcastle, also reported "phenomenal business" on TV-advertised product, but described other sales as only "okay".

Elsewhere the picture has been less rosy, with Margaret Whitham in Ames Records' Preston shop saying that sales were "not as good as anticipated".

Part of the explanation for such localised sales variations is that the concentration of TV-advertising differs from region to



THE THREE Wise MDs: CBS' Paul Russell, EMI's Peter Jamieson and WEA's Rob Dickins exchange seasonal gifts. Virgin chief Richard Branson couldn't make it to the photo session, but he did send a hamper.

region. It has also been found that the increase in sales generated by on-screen advertising is reflected most heavily in multiples rather than independent retailers.

In London, sales of the three big double compilations are running 20 per cent below that of the rest of the country.

Most dealers reported that album and cassette sales have been keeping pace with one another in the final run-up to Christmas, while compact discs have continued to gain ground, (*Music Week*, December 14).

Middlemist: "Sales of CDs have

been quite unbelievable. We ordered supplies back in September and were confident that we'd have enough for the Christmas period, but in fact we've had to re-order. Sales have just gone through the roof."

Other dealers reflected the good news about compact discs, but raised the perennial complaint about order delays.

"Judging by CD sales there are a lot more people with players now," said Paul Quirkis who runs three Lancashire indie shops. "But supply is a problem. We're still waiting for the Sade CD."

EMI launches albums strike force

EMI IS to launch the first album strike force in the new year to work the entire range of the company's LP product, from chart to budget.

Headed by former CBS singles strike force senior rep Nigel Draper, the nine-strong team will be on the road from January 6. Its instigation has been prompted by what EMI sees as the increasing competition for space for in-store promotional material and the need to keep dealers aware of which albums are being backed by tours, TV appearances or advertising.

EMI managing director Peter Jamieson commented: "Since an LP costs two or three times more than a single, I think the dealers will be very interested in any help in promoting album sales."

"I am confident that our distribution is going to back up this extra strike force and we feel we are capitalising on the strength-in-depth of the company as a whole."

BPI advertises chart contract

MARKET RESEARCH organisations will next month be invited to express an interest in compiling the official record industry chart in preparation for the expiry of Gallup's newly-extended contract in April 1987.

In the first week of January, the BPI will be advertising a new three to five-year contract and asking for submissions from research companies. In February, the council will decide which organisations should be asked to tender.

A BPI spokesman said: "Although the market is going to change significantly in the coming years, we feel there will still be a need for an official chart."

"The BPI sees the virtues of a chart as being the

publication of reliable information to assist management, production, distribution, marketing, promotion and the regulation of trading practices generally. The BPI also sees the UK chart as important in terms of international exploitation and promotion."

It is standard practice for the BPI to invite tenders at the completion of a chart contract and the move is not a reflection on the quality of Gallup's performance. "The general feeling around the BPI is that Gallup's performance has been good," the spokesman added.

The organisation's last council meeting extended Gallup's contract by three months to April 1987 to avoid a changeover during the Christmas period.

Chrysalis buys export company

CHRYSLIS HAS acquired record, tape and video exporter Lasgo in what is the company's first purchase since being launched on the stock exchange in the summer through its merger with MAM.

Lasgo is being bought from its directors, principally Peter Lassman and Mark Ballabon, for an initial sum of £1.7m and a further amount based on the company's profits. Chrysalis will have a 75 per cent holding in Lasgo with an op-

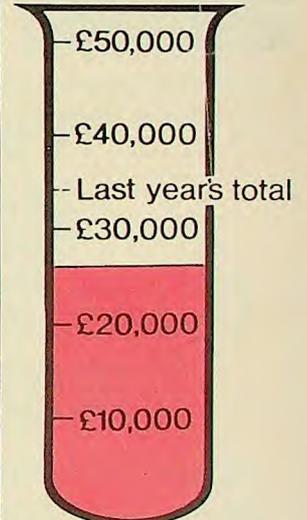
tion to acquire the remainder of the share capital in 1987 and '88.

In October, Lasgo announced profits of more than £1/2m — compared with £150,690 in the previous year — and its net assets at the end of last year were put at £145,000.

Chrysalis Group MD Terry Connolly said it would be "business as usual" at both companies and added that the purchase would raise the combined turnover of the

group to £110m.

"For our first acquisition since we went to the stock market last summer, we were concerned to buy a company with good prospects," he said. "Lasgo's prospects are excellent. Their business is expanding rapidly in a flourishing market and the company is run with a high degree of professionalism. All that's really changed is the ownership."



GROSS BOOKINGS for advertising in the souvenir brochure for the British Record Industry Awards have passed the £26,000 mark with further space taken by A&M, MCA, Our Price, Polydor, Readers' Digest, Silver Altman, Billboard, and Midland Bank.



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NEWS

EMI repertoire deal with China

AN IMPORTANT deal with China, covering the exchange of repertoire and technology and the supply of blank tape, has been signed by EMI Music and Capitol Industries and the China Record Company.

This follows a visit to Beijing (Peking) last month by senior EMI executives led by Bhaskar Menon, chairman EMI Worldwide and Capitol Industries.

The deal is for the exchange of classical repertoire, initially to first option rights, of between five and 10 titles. CRC's territory will comprise the People's Republic of China, and EMI/Capitol's territory incorporates all other countries.

Mike Allen, manager, business affairs and administration, EMI's International Classical Division, is currently in Beijing finalising details of the classical repertoire exchange.

Though the actual number of the titles is at present small, EMI and CRC have also agreed to "substantially increase the number of titles of CRC's Chinese repertoire licensed to EMI for exploitation in the South East Asia territories."

But the deal is clearly regarded by EMI as the beginning of a more substantial exchange, which, it is hoped, will include pop product.

"EMI has for many years enjoyed a special relationship with both the China Record Company and the Chinese Government as a result of our historic association and presence in China," said Menon.

The current agreement, which starts on January 1, 1986, also incorporates the supply of blank tape and the EMI XDR technology.

Edited by
JEFF CLARK-MEADS



COOPER (left) and Newton: Circa 1985.

ISLAND SALES director Ray Cooper and Ashley Newton, head of the Fourth And Broadway label, are to set up a new company, Circa Records.

Both men will be leaving Island in the new year and Cooper commented: "Ashley's A&R style combined with my understanding of the competitive marketplace should prove a formidable partnership. We shall be signing a diverse roster of acts."

News in brief...

ROCK, POP and classical distributor Pinnacle has begun its campaign to attract disco labels by appointing former producer and artist Mark Arthur Worrey as disco co-ordinator.

IBA INTERNATIONAL, the agency, promotion and management partnership formed by John Giddings and Ian Wright, is to close with both men forming their own companies.

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Veneziano TV ads

THE FOURTH album in the Rondo Veneziano series on Ferroway Records is released this week, and will again be TV-advertised. The Odissea LP follows the earlier albums which have sold more than 200,000 units in the UK, and 7m throughout Europe. TV advertising spots are being finalised and there will also be a radio campaign. A single from the album follows in January.

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- 46. Stairway To Heaven — Far Corporation (Arista)
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American Commentary



CD prices in flux

From BRIAN CHIN

NEW YORK — The compact disc crunch and the weakening dollar have resulted in two companies, Capitol and WEA, raising wholesale prices for CD product. The latter company announced a 10.8 per cent dealer price increase last week.

Nevertheless, retail prices continued within a hair of wholesale, as retailers tried to squeeze the most traffic out of a short holiday selling season. Tower Records last week advertised ZZ Top's Afterburner CD at £11.99 ('subject to availability'), after dealer costs have risen from £9.81 to £10.87. Other jazz and classical CDs were being advertised at £11.99 and £12.99 at Tower, while the Record World chain staged an all-label sale at £11.99 and a special £10.99 (two for £20) deal on all Arista CD product. Other good news for buyers was a chorus of voices promising new CD plants next year which should further drive prices down. Capitol/EMI hopes to be on line by fall 1986 in an Illinois plant, while each of the other four major distributors continues to explore manufacturing possibilities. Three Canadian plants are in the planning, and at least five other projects are now known to be in early work stages around the US.

One of the only actual instances of fallout from the silly rock lyrics controversy was a local ordinance passed in San Antonio, Texas setting an age limit of 14 on rock concerts considered (by whom?) to be 'obscene' or incorporating 'vulgar or profane descriptions of sexual relations'. San Antonio concert promoter Jack Orbin, head of Stone City Attractions, expects to lodge a suit with the American Civil Liberties Union in December challenging the constitutionality of the law. The suit will contend that both adults and young people will be deprived of non-censored music, while placing an undue burden on promoters to check the age of ticket buyers. Orbin claims a loss of 35 to 40 per cent in concert attendance since the ordinance was enacted, due to the chilling effect of the law. Also, he said, major performers would skip the city because of its repressive reputation.

SHORTS: They are calling him a hero: John Cougar Mellencamp, riding his Scarecrow album, played Madison Square Garden in a show dotted with sound failures. After a 25-minute repair break, Mellencamp apologised profusely — and then announced a full ticket refund. And he played the remainder of his show, peaking out with a fabulous cover of James Brown's Cold Sweat. Important to note: this was not a self-conscious grandstand play — just a characteristic statement that Mellencamp had certain standards to uphold with respect to the audience. By this gesture, he implied, at potentially great personal cost, that even a rowdy rock audience is worthy of high standards. . . . Patti LaBelle's Thanksgiving night television special, featuring duet performances with Cyndi Lauper, Luther Vandross and Amy Grant, was a ratings disappointment, coming in last of the three major network offerings that night. Music specials — such as the Motown Apollo presentation — have not been notable ratings winners this year.

Then again, if the approximately 10 to 12 million homes that tuned in to LaBelle's show were to buy her next album, she could be on the verge of a huge success in her accustomed recorded medium.

ISSN 0265 1548

A Morgan Grampian plc publication

MUSIC WEEK

Incorporating Record & Tape Retailer and Record Business

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Tel: 01-387 6611
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SUBSCRIPTION RATES:
UK £45, Eire £45, Europe \$108, Middle East, North Africa \$143, US, S. America, Canada, India, Pakistan \$168, Australia, Far East, Japan \$190

Subscriptions/Directory:
Jeanne Henderson,
Royal Sovereign House,
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Tel: 01-854 2006.

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Live Aid's glory crowns 1985

January

Steve Mason's Windsong export company takes over the crashed Pinnacle Distribution ... Seven records seized by police from a shop in Cheshire and deemed obscene by magistrates are given a clean bill of health by the Court of Appeal ... Bumper Christmas sales in indie stores and the chains fuel optimism that the recession is over ... Chris Wright buys out Terry Ellis at Chrysalis.

February

Simon Potts announced as head of Elektra's newly-formed UK subsidiary ... The first British Record Industry Awards held in London. Live TV broadcast is hailed as a "huge success" ... Our Price reveals a rise in profits from £445,000 to £592,000 ... Johnny Beerling announced as new controller of Radio One.

March

The Government gives its blessing to the principle of a levy on blank tape ... Music Week changes criteria for qualification for the independent labels chart ... Ray Jackson successfully sues EMI and is awarded damages of £12,500 after claiming he was "neglected" by the company ... Compact disc rental clubs flourishing and causing concern that they might be contributing to home taping.

April

Tape Manufacturers Group launches campaign against tape levy proposals ... Maurice Oberstein announces he is to retire after 20 years with CBS ... PolyGram Record Operations announces that 150 jobs will be lost over the next 18 months ... Ramon Lopez, chairman and chief executive at PolyGram UK, leaves the company to join WEA ... A 10-month investigation into chart hyping by Gallup and the BPI reaches the High Court with the organisations seeking damages for "interference" in the chart contracts.

May

A record industry survey says black vinyl is becoming outmoded ... The Independent Phonographic Industry, the successor to the crashed Independent Labels Association, opens for business



GELDOF AND others at Live Aid

... EMI and Virgin fail to persuade the High Court to stop MCA and Chrysalis releasing their 28 Hot Hits Out Now compilation. EMI and Virgin claimed the LP was too similar to their Now That's What I Call Music series ... Our Price announces expansion into the Midlands.

June

Video Performance Ltd demands that a fee be charged for the use of pop promo video clips ... Paul Russell announced as successor to Oberstein at CBS ... HMV pays £100,000 for a new look in its stores ... Elton John/Bernie Taupin against Dick James court battle over royalties begins.

July

BPI demands withdrawal from the market of all twin-cassette systems after a judge refuses Amstrad's application that its marketing of the decks was legal ... Woolworth announces £4m refurbishment and expansion of its music departments and 20-store Music Market says it intends to be a national chain by the end of the decade ... EMI becomes first major to announce plans for a CD plant in the UK ... "Rock's finest hour": Live Aid is seen by almost half the population of the Earth ... HMV announces plans for the world's largest record shop in London ... MAM shareholders approve merger with Chrysalis ... US chain

Tower's plans to open in London revealed ... Oberstein replaces Lopez at PolyGram.

August

CD manufacturer Nimbus announces new £7½m plant "to cope with the explosion of demand" ... UK record industry comes out against sticking albums warning of rude, lewd or occult lyrics ... David Simoné leaves Arista to become MD of Phonogram ... Michael Jackson pays a reputed £34m for ATV Music; 40 staff in London are axed ... W H Smith launches the Sound FX specialist music chain.

September

MCPS and EMI in dispute over royalties after an MCPS audit of the company ... Row flares between merchandisers over whether calendars should be artist approved ... Peter Jamieson tells EMI distribution that EMI Records will pull out if the service does not improve ... BPI fines Phonogram £7,500 for hyping ... Led by the BPI, the industry makes progress towards generic advertising.

October

John Preston quits as MD of Polydor after nine months to replace Don Burkheimer at RCA ... Gallup excludes Imagination's Last Days Of Summer single under new policy of barring re-

ords from the chart if they are connected with a hyping bid ... Richard Ogden named as new Polydor MD ... Brian Yates confirmed as MD of Arista ... Elektra closes London office.

November

Increase in record sales creates manufacturing capacity shortage ... The Court of Appeal rules that Amstrad's marketing of twin-cassette systems does not infringe civil law but could be construed as an incitement to commit a criminal offence ... Pre-recorded cassettes overtake black vinyl album sales ... IFPI president Nesuhi Ertegun appeals to Mrs Thatcher not to interfere on the blank tape levy after learning that the Prime Minister had personally ordered a review of the proposals ... BPI announces that the 1986 British Record Industry Awards will go out to a worldwide TV audience of around 100m.

December

The major record companies launch a combined country music promotion in the UK ... W H Smith acquires the Music Market chain ... Both sides in the John/Taupin vs James battle claim victory after judge refuses to return early song copyrights but awards back-dated royalties ... Legacy Records announces that it is considering buying Bronze.

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NEWS

Geldof warning to Indonesia

BAND AID instigator Bob Geldof threatened the Indonesian acting ambassador with legal action from "10 major international stars" if pirating of Live Aid tapes in the country did not stop.

Geldof and IFPI anti-piracy director James Wolsey met with Acting Ambassador Pratjogo and Geldof pointed out that the cassettes used his name and claimed to be raising money for famine relief. He said that no permission had been given for their manufacture and none of the proceeds had reached the Band Aid trust.

The acting ambassador replied that he had already asked his government to attend to the matter but that piracy of foreign recordings was not unlawful in Indonesia as the country was not party to any international copyright convention.

Geldof said that he was prepared to urge Australia to curtail its large tourist trade with Indonesia and that 10 major international recording artists were ready to take the Indonesian Government to the International Court of Justice over the issue.

After the meeting, Wolsey commented: "I think Bob really got the message across. The pirates in Indonesia produce 60m cassettes a year and they have made tens of millions of dollars stealing from musicians, composers and record companies. I sincerely hope that this time the Indonesian government will put a speedy end to this type of criminal activity."

The IFPI estimates £1.5m worth of Indonesian-made Live Aid bootlegs have been sold, mainly in Saudi Arabia.



CLASSICALLY-TRAINED multi-instrumentalist Foster Pilkington went Underground to sign a worldwide deal with Arista. Pictured from left are manager Mick Dabrowski, A&R director Jeff Gilbert, Arista MD Brian Yates and Pilkington.

4th & B'way expansion

ISLAND'S FOURTH & Broadway dance label this week unveiled plans for a new year expansion that will include the development of its own artists.

The label was established last year with the intention of licensing product from US indie sources but from January will concentrate on building a British roster of artists signed direct to Fourth & Broadway.

Activities will be based around Island's Fallout Shelter studios and in-house producers will be Sly Dunbar, Robbie Shakespeare and Paul Smykle.

● Fourth & Broadway head forms new company — Page 2.

TOTP wants to broadcast twice a week

THE PRODUCERS of Top Of The Pops have told the BBC's programme controllers that they are ready, willing and able to broadcast the show twice a week.

Head of Light Entertainment Michael Hurrill told *Music Week* this week that the studio facilities are already available and that a decision on whether the programme should go out twice in seven days lies entirely with the schedulers.

Hurrill was commenting on renewed speculation that Tyne Tees' The Tube is to be repeated on Channel Four and that TOTP would also go out twice a week in a ratings war. He is dismissive, though of national newspaper comment that TOTP is losing ground to The Tube.

"Our ratings at the moment stand at 9.7m which is higher than they have been for four years," Hurrill commented.

He also denied that any move to have TOTP broadcast twice a week was in response to initiatives from independent television, saying that the programme's producers have indicated their readiness to expand for some time.

But Hurrill said: "The decision to cut back the programme from 40 minutes to 30 was made by the schedulers. We would love it to go back to 40 because that would mean that we could get another four records in." He added that should the show go out twice a week, no more studio time would be required as the programme was currently recorded in half the time available to it.

Tube executive producer Malcolm Gerrie was unavailable for comment, but Channel Four is maintaining that The Tube will not be repeated until the channel's hours are extended.

Piracy charges — eight committed

EIGHT PEOPLE facing conspiracy charges relating to counterfeit cassettes were committed for trial to the Central Criminal Court by Croydon magistrates this week. All were allowed bail.

The accused are: Francis Gerald Harper (45), an upholsterer, Margaret Harper (42), Julian Kingsley Harper (35), self-employed, Michael Oliver (37), Roy Bernard Scott (42), print representative, David John Noble (32), director, Geoffrey Thomas (33), panel beater, and Gina Marie Lewis (37).

All are accused of conspiring to contravene the Copyright Act. Noble and Scott are also charged with forgery.

New MCA GM

MUSIC INDUSTRY veteran Pat Tynan, currently senior sales and promotions manager at MCA, has been appointed as the company's new general manager.

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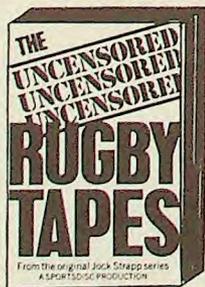
THE BPI'S full-page ad in *The Times* last Thursday, making nine points about the need for a **home-taping royalty** for the Government's attention at its cabinet (we nearly typed cabaret) meeting that day, was strong on white space but weak in immediate eye-catching impact. Fleet Street's archaic printing processes and lack of colour pending the March debut of Eddy Shah's new daily don't make presentation of bald facts particularly easy, despite the validity and importance of the information, but for the money involved (not yet disclosed) in taking the ad and paying Saatchi & Saatchi their cut, one hopes for better presentational things in the next one this week... **Music For Nations** diversifying out of its original heavy metal bag with the recent launch of hardcore label Rough Justice, and thrash and pop stablemates expected early in 1986... **IRS** getting behind ex-Go-Go Jane Wiedlin's career with a full-colour inner bag and a 12-inch gatefold sleeve for her debut single *Blue Kiss*... Eros faces competition when he returns to Piccadilly Circus from life-size illuminated effigies of Elvis, D Bowie and Michael Jackson, which **Madame Tussauds** plans for its museum of rock history at the location... MCA A&R man **Gordon Charlton** seemed to be doing more than hand-wrestling with a hack at the opening of the new Nomis studio.

TAKEOVER FEVER now reaching delirium level in some quarters. No sooner do we speculate last week about **RCA** acquiring MCA's record and publishing interests than we hear that **General Electric** has RCA in its sights. And now **Gary Dartnall's** management consortium has secured Thorn EMI's film division, how long will it be before another spate of rumours about the music division?... **BBC** thanks the music industry for supplying 500 cassettes after Sudan famine relief workers mentioned they had nothing to listen to on their Walkmans... **Barbara Tempest**, widow of Roy, thanks everyone for their kind words of comfort and sympathy... **Radio One** jocks prominent at WEA's Christmas revelry... Among those warbling for **Carol Aid** this Thursday (19) will be Ozzy Osbourne, Lulu, Smiley Culture, Julie Roberts, Chris de Burgh, Sandie Shaw, Blancmange and Junior... More production news: a boy, Christopher, for MCA senior international director **Stuart Watson** and wife Annabelle, and a boy, Nicholas Bentley, for **John and Mary Wilkes** of United Recording Artists... **Wayne Bickerton** of Odyssey elected 15th SOD (Society of Distinguished Songwriters leader)... Sad and untimely death of Ian "Stewy" Stewart, co-founder and sixth member of The Rolling Stones... Hands up those who think **John Webster** will be the next Virgin Records MD?

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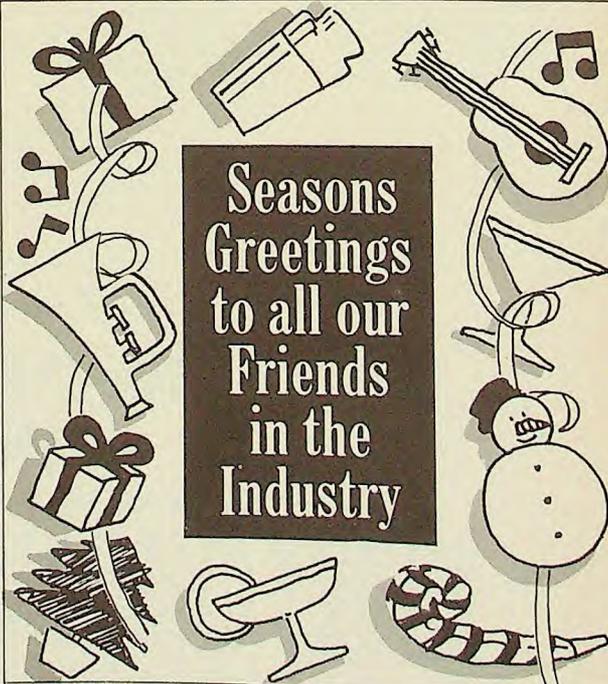
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Edited by
NIGEL HUNTER

James versus John

If Elton John had won back his copyrights from Dick James Music, a gigantic boulder would have been tossed into the music publishing pond with resultant ripples which would have totally transformed the working

'We lost a battle but won a war'
— Dick James

WE LOST a battle, but won the war." That is how Dick James sums up the costly months of legal battling with Elton John and Bernie Taupin which climaxed in a High Court decision two weeks ago (*MW*, December 7). The songwriting duo failed in their bid to regain the copyrights of their songs written between 1967 and 1975. However, they did win repayment of 25 per cent of the 50 per cent of overseas sub-publishing royalties retained by DJM.

The DJM attitude was one of obvious relief in the wake of Mr Justice Nicholl's rulings now that the company has won the major part of the case in retaining the John-Taupin copyrights in question. This was tempered with some disappointment and regret that the case was brought in the first place and continued for such a long and expensive time.

"It seems rather incongruous that you can go back with a contract after 17 years and expect to renegotiate it," commented James. "We never heard in the past that Cole Porter, Jerome Kern or George Gershwin disputed the contracts they had made with their publishers. They seemed happy with the arrangements they had made, and grateful for the publishers' efforts on their behalf."

James believes that the effort to obtain the return of the copyrights was prompted by the success of Gilbert O'Sullivan in regaining his songs from MAM. On the matter of the overseas sub-publishing royalties, he told *MW* that "There has never been a set rate — everyone has the right to negotiate". His son Stephen, managing director of DJM, added the deal set in the Sixties with John and Taupin was no different to what other music publishers were doing at the time.



DICK & STEPHEN James

"Singer-songwriter were quite happy with their lot in the Seventies," continued Stephen James, "but are annoyed that their Eighties counterparts and the lawyers are now insisting on royalty rates that mean that publishers can be nothing but a collection agency. They expect the publishing services of the Seventies with the rates of the Eighties."

"In the US you can still sign a writer on a 50/50 deal, despite the prevalence of lawyers in every facet of the music industry there. You can still make a profit without getting kicked in the teeth, and you can still sign copyrights for life. It's not like that in Britain anymore, and the reason can be expressed by one word — greed. We'll be spending more time and effort through our US branch on creativity there, signing writers on normal terms and developing their copyrights at a much cheaper cost."

Dick James reckons that DJM invested £350,000 in real terms in Elton John after the company signed him in 1967. Taking the inflation rate and other factors into account, that represents £1.4m in today's monetary terms. The company didn't break even on its investment until 1972/73.

"DJM has won three Queen's Awards to Industry and brought about £250m back to this country over the last 25 years," James declared. "Our people are paid on what comes back to this country, and there aren't any funds slushing about elsewhere."

"The length, complexity and involvement of this affair may prove in the end that there is no real winner except the lawyers. It would be the biggest tragedy of all if the music industry proves to be the loser."

relationship between songwriters and publishers. As it is, the case has aroused widespread interest, not least because of its length and cost, and *Music Week* has talked to both sides since the judgment.

'We won in a moral sense'
— John Reid

JOHAN REID, manager of Elton John, views the outcome of the court case between John and DJM in a somewhat different light to the DJM assessment of the judgment.

"We won a moral sense," he declared, echoing lyricist Bernie Taupin's opinion, "although we didn't get the copyrights back. There were some harsh words said about Dick James in the judgment, and it could have all been settled without going through all that. But Dick believed he hadn't done anything wrong."

Reid hopes the lengthy courtroom proceedings and the findings will prompt the music publishing industry to examine and reconsider some of its methods of operation. He also hopes that "somebody might start to change the Copyright Act because it's outdated".

"I think publishers ought to look carefully at their sub-publishing arrangements in the light of this case," he continued. "And signing songs away for life plus 50 years after death means taking the exploitation and promotion of those songs out of the songwriter's hands and control forever."

Reid emphasised the point made in the judgment that a fiduciary duty exists between an artist and his/her record company whereby the latter must do its utmost to ensure fair dealing and the artist must be consulted at every stage in the promotion and exploitation of their work.

Publishing plays a prominent role in Elton John's business activities supervised by Reid, and he pointed out that writers signed to Rocket Publishing or its sister companies obligate themselves for a period of time and then their copyrights revert to them after three or five years.

"If there's a big advance involved when they're signed, then obviously that must be balanced out by signing them for a longer period."

Reid doesn't regret the length and expense of the court proceedings, and is confident that John will emerge a financial as well as a moral victor once all the complex monetary aspects have been calculated and resolved.

"Cases like this make more people aware of what to do to protect and promote their interests," he said. "I'd like to get discussions going among publishers to see what their feelings are about the present situation in the wake of the case and amending and reforming the Copyright Act."



ELTON JOHN & John Reid

CLASSICAL

Edited by
NICOLAS SOAMES

Lawson continues the BPL sequence

THIRTY YEARS experience in the record business lies behind the launch of the new English label Sequence, the classical wing of BPL.

The MD of BPL is Derek Lawson, whose career in the industry has included Henry Stave, Saga, and more recently eight years as MD of Peerless and the Oryx label, which has been largely absent from UK distribution for some time.

Now Lawson has founded Sequence to incorporate both new recordings by the company from select British and foreign musicians, as well as drawing on the 400-title Oryx catalogue for a regular series of back-catalogue issues.

The first release contains just six items — two new recordings and four reissues — but Lawson intends Sequence to have expanded to 100 titles by this time next year. And he has already engaged PRT as distributors.

"I am very pleased that I am back in the classical record business and I am keeping an open mind about the way Sequence is to develop," said Lawson. "I would be pleased to hear from musicians who have ideas for recordings."

For his first new recordings, Lawson has turned to the 62 year old Israeli pianist Eldad Neumark, a founder member of the Israel Piano Trio. Despite his age, Neumark had to wait until September this year to make his London debut in the Purcell Room.

He received an accolade from *The Times*, which confirmed Lawson's faith in him. Neumark's first LP couples Schubert's A minor Piano Sonata D848 with Six Moments Musicaux (LP SEQ 11101/cassette ZC SEQ 11501). His second is a song recital with the Swiss tenor Ramond Voyat, which brings together two important song cycles. Beethoven's An Die Ferne Geliebte and Schumann's Dichterliebe (LP SEQ 11102/cassette ZC SEQ 11502).

Both carry a recommended retail price of £5.98, and are the only available versions of the specific couplings.

Among the four reissues are two of the leading English clarinetists, Alan Hacker and Thea King, who recorded for Oryx in the early Seventies. Hacker plays Mozart's Clarinet Quintet on an LP coupled with Mozart's Oboe Quartet in which Tess Miller, a much admired English player, is soloist. They are both joined by the Arriaga Quartet (LP SEQ 21101 cassette ZC SEQ 21501). For various royalty reasons, this title has a full price tag, despite its reissue nature.

The King's performance of Mozart's Clarinet Concerto, coupled with the Oboe Concerto featuring Derek Wickens, with the Little Orchestra Of London conducted by Leslie Jones (LP SEQ 22103/cassette ZC 22503) has, however, a mid-price tag, with the rrp being £3.99.

Leslie Jones conducts the Little Orchestra Of London in two programmes of Handel on the other reissues.

Neumark's Schubert record has a DMM pressing, and the cassettes are chrome, but not for the mid-price releases. However, Lawson explained that, in future, all Sequence tapes will be chrome.

For more details, Lawson can be contacted at BPL Gunshot House, Wisborough Green, West Sussex RH14 0AQ, phone 0403 752373.

Classical LPs of the year

Don Calos, Verdi, Domingo, Abbado, DG: One of Verdi's most dramatic and complex operas brought to life so vividly by a star cast with Domingo showing why he is head and shoulders above all other tenors, and Abbado totally in control, from concept to execution.

Four Piano Sonatas, Michael Tippett, Paul Crossley, piano, CRD: If there are any lingering doubts about the importance of Tippett as a world figure, these four sonatas, spanning nearly 50 years, demolish them. An absorbing set, with thrilling performances from Crossley.

Requiem, Lloyd Webber, Domingo, ECO, Maazel, EMI: It is easy to sneer at such a popular not to say sentimental success, but this is plagiarism raised to the level of true invention — for my money Lloyd Webber deserves every sou he makes out of his Requiem, and especially the Pie Jesu.

Vespers, 1610, Monteverdi, Kirkby, etc, Parrott, EMI: An outstanding version of one of the most important choral works of the early 17th century — unmatched in the record catalogue.

The Song, Wilhelm Stenhammer, Blomstedt, Caprice: One of the great discoveries of the year, a large and unashamedly Romantic symphonic cantata, which, with its secular but mystical text and certain harmonies is reminiscent of Parsifal despite being written in 1921.

Serenata, Elly Ameling, Philips: The Dutch soprano shows how a trained singer can still sing all kinds of material from Dowland to Quilter and Bizet and do justice to the music in a way that, for me, Dame Kiri rarely manages. This is truly a portrait of an artist.

String Quartets K421,465, Mozart, Salomon String Quartet, Hyperion: These four players improve with each release as they present second-generation "authentic" Classical quartets, and this combination of two of Mozart's greatest quartets is essential listening for anyone following the authentic movement.

Violin Concert, Elgar, Nigel Kennedy, violin, LPO, Handley, EMI: This walked off with the major British record award and quite rightly so, for in both its LP and CD formats it is peerless recording, one where the soloist sustains tension throughout the long span of the work.

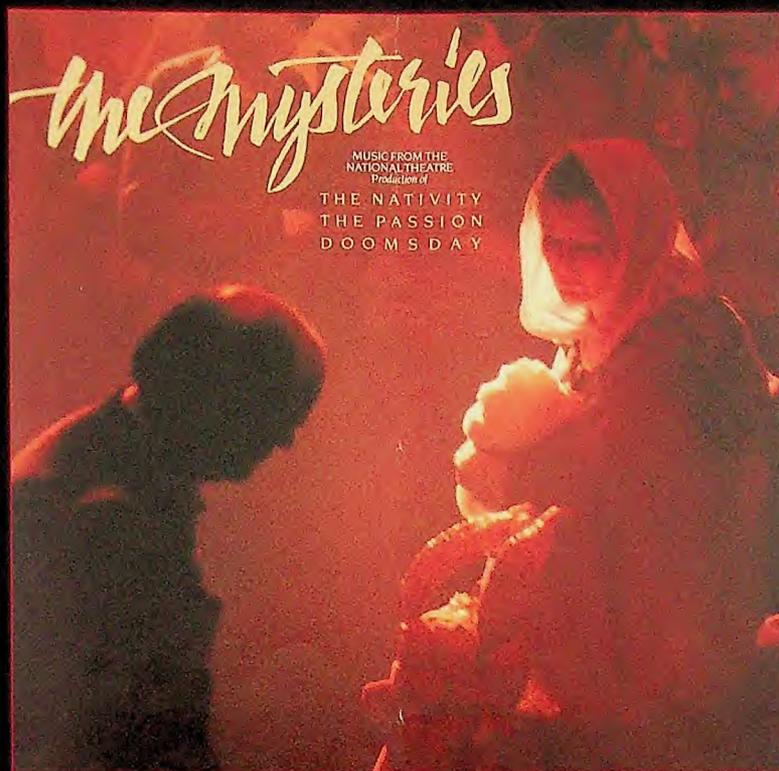
Symphony No 3, Maxwell Davies, BBC Philharmonic Orchestra, Downes, BBC Artium: This timely recording, released to coincide with the first performance of the work, allows us to savour the symphonic strength of who is still perhaps better known for his theatre works and chamber music. It shows he is strong on architecture in music as well as effect.

Symphony No 2/Romeo and Juliet, Prokofiev, SNO, Jarvi, Chandos: Jarvi continues to do marvellous work with the SNO, as can be seen by but also in the Romeo and Juliet Suite.

TOP performance: Donnerstag aus Licht, Stockhausen, Royal Opera House, Covent Garden: If the other "days" live up to the promise of Donnerstag, then Stockhausen will perhaps achieve his secret ambition to out-Wagner Wagner.

NICOLAS SOAMES

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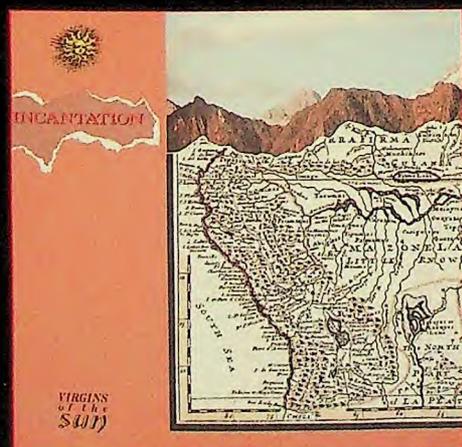
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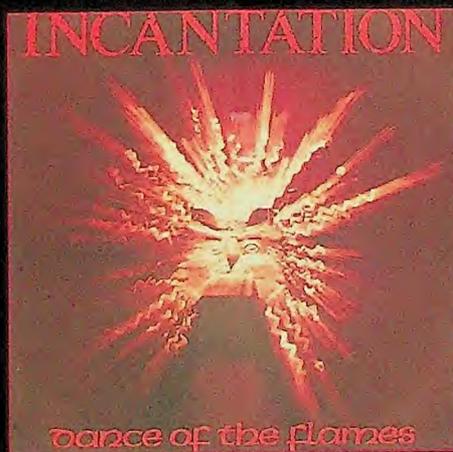
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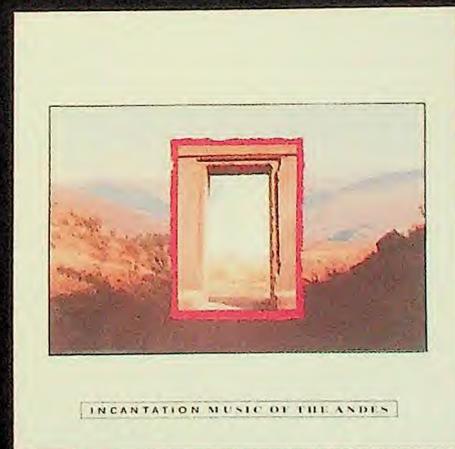
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21 December, 1985

THIS WEEK
LAST WEEK
WEEKS ON CHART

TOP 75 SINGLES

1	5	SAVING ALL MY LOVE FOR YOU	Whitney Houston	Arista ARIST (12)640 (F)
2	2	SHE'S STRANGE	Cameo	Club/Phonogram JABI(X) 25 (F)
3	3	AFTER THE LOVE HAS GONE	Princess	Supreme SUPE(T) 103 (A)
4	16	MR D.J.	The Concept	Fourth & Broadway/Island (12)BRW 40 (E)
5	7	WARRIOR GROOVE	DSM	10/Virgin—IDA22 45 (E)
6	20	GIRLIE GIRLIE	Sophia George	Winner WIN(T) 01 (JS)
7	6	MATED	David Grant/Jaki Graham	EMI (12)JAKI 6 (E)
8	14	DRESS YOU UP	Madonna	Sire W8848(T) (W)
9	18	ALICE, I WANT YOU JUST FOR ME!	Full Force	CBS (T)A 6640 (C)
10	8	INSPECTOR GADGET	The Kartoon Krew	Champion CHAMP(12)6 (A)
11	4	THE SHOW	Doug E Fresh & The Get Fresh Crew	Cooltempo/Chrysalis COOL(X) 116 (F)
12	5	CARAVAN OF LOVE	Isley Jasper Isley	Epic (T)A6612 (C)
13	9	SAY YOU, SAY ME (Title song from "White Nights")	Lionel Richie	Motown ZB 40421 (12 — ZT 40422) (R)
14	34	100%	Caprice	Lovebeat International LOV 1(T) (G/SP)
15	10	THAT'S WHAT FRIENDS ARE FOR	Dionne Warwick & Friends	Arista (12)ARIST 638 (F)
16	17	WHO'S ZOOMIN' WHO	Aretha Franklin	Arista ARIST (12)633 (E)
17	11	TELL ME (HOW IT FEELS)	52nd Street	10/Virgin TEN 74(12) (E)
18	22	THE TRUTH	Colonel Abrams	MCA MCA(T) 1022 (F)
19	51	ONE NATION	Masquerade	Streetwave (M)KHAN 59 (A)
20	21	MY MAGIC MAN	Rochelle	Warner Brothers 0-20376 (Import)
21	19	DO YOU REALLY LOVE YOUR BABY	Temptations	Motown ZB 40453 (12 — ZT 40454) (R)
22	28	LEAVING ME NOW (RE-MIX)	Level 42	Polydor POSP(X) 776 (F)
23	33	(I NEED SOME) SUNSHINE	Direct Drive	DDR 7DRD 3 (12 — DRD 3) (A)
24	12	LET MY PEOPLE GO	Winans	Qwest W8874(T) (W)
25	15	YOUR PERSONAL TOUCH	Evelyn "Champagne" King	RCA PB 49915 (12 — PT 49916) (R)
26	13	YOU ARE MY LADY	Freddie Jackson	Capitol (12)CL 379 (E)
27	26	LOVE'S GONNA GET YOU	Jocelyn Brown	Warner Brothers/Jellybean 020283 (Import)
28	23	YOU DON'T KNOW	Serious Intention	Important/Towerbell TAN(T) 8 (E)
29	29	R.S.V.P.	Five Star	Tent/RCA PB 40445 (12 — PT 40446) (R)
30	24	CHIEF INSPECTOR	Wally Badarou	Fourth & Broadway/Island (12)BRW 37 (E)
31	43	OH LOUISE	Junior	London LON(X) 75 (F)
32	30	SOMETHING ABOUT YOU	Level 42	Polydor POSP(X) 759 (F)
33	32	DON'T YOU JUST KNOW IT	Amazulu	Island (12)IS 233 (F)
34	37	NO FRILLS LOVE	Jennifer Holliday	Geffen A6736 (C)
35	46	SHE'S NOT A SLEEZE	Paul Laurence (with Lillo Thomas & Freddie Jackson)	Capitol (12)CL 38 (E)
36	36	TRAPPED	Colonel Abrams	MCA MCA(T) 997 (F)
37	44	TRAITOR	Elevation	Illuminated/Priority (12)LEV 66 (E)
38	25	MUSIC IS THE ANSWER	Colonel Abrams	PRT 7P 336 (12" — 12P 336) (A)
39	NEW	NEW YORK EYES	Nicole	Portrait A 6805 112 — TX 6805) (C)
40	27	GO HOME	Stevie Wonder	Motown ZB 40501 (12" — ZT 40502) (R)
41	41	(SEXUAL) HEALING	Marvin Gaye	CBS (T)A 2855 (C)
42	62	WHENEVER I NEED SOMEBODY	O'Chi Brown	Magnet MAG(T) 288 (R)
43	31	ON THE RADIO	Miquel Brown	Record Shack SOHO(T) 59 (A)
44	39	DAY BY DAY	Shakatak with Al Jarreau	Polydor POSP(X) 770 (F)
45	55	LOVE OASIS	Patris	MDM/Siren—(MDM 121) (E)
46	38	I CAUGHT YOU OUT	Dotty Green	Hot Melt (12)TC 4 (A)
47	67	KEEP ON	Bobby Mardis	Profile PRO 7085 (Import)
48	35	JUST FOR MONEY	Paul Hardcastle	Chrysalis CASH(X) 1 (F)
49	40	SECRET RENDEZVOUS	Rene & Angela	Champion CHAMP (12)5 (A)
50	NEW	THE THINGS THAT MEN DO	Krystal	Epic 4905319 (Import)
51	53	SINGLE LIFE	Cameo	Club/Phonogram JABI(X) 21 (F)
52	63	AIN'T YOU HAD ENOUGH LOVE	Julie Roberts	BlueBird/10 BR 19(T) (E)
53	42	IS THIS THE FUTURE/WICKY WACKY	The Fatback Band	Important/Towerbell TAN(T) 7 (E)
54	58	CHRISTMAS MEDLEY	Weekend	Lifestyle XY 1(2) (A)
55	71	TURNING POINT	Oliver Cheatham	Champion MSS 6 (12 — M6) (A)
56	NEW	RAISE THE ROOF	Conway Brothers	10/Virgin TEN 83(12) (E)
57	45	AIN'T THAT THE TRUTH	Frankie Kelly	10/Virgin TEN 87(12) (E)
58	47	OH SHEILA	Ready For The World	MCA MCA(T) 1005 (F)
59	52	I WISH THAT I WERE OLDER	Leisa Dove	Streetwave (M)KHAN 58 (A)
60	48	MEDLEY	Village People	Record Shack SOHO(T) 51 (A)
61	68	HOW CAN I GET NEXT TO YOU	Chapter 8	Beverly Glen BG 3035 (Import)
62	57	THE POWER OF LOVE	Jennifer Rush	CBS A5003 (12" — TX5003) (C)
63	61	LOVE SO FINE	Sahara	Elite—(DAZZ 38) (A)
64	NEW	FREAK IN ME	Dante	Panoramic PR 1-12-10 (Import)
65	54	THE SCREAMS OF PASSION	The Family	Warner Brothers W8953(T) (W)
66	NEW	DO ME BABY	Meli'sa Morgan	Capitol (12)CL 385 (E)
67	56	STATUS QUO	Donald Banks	Kapital City/Fourth & Broadway/Island (12)BRW 36 (E)
68	50	GIVE AND TAKE	Brass Construction	Capitol (12)CL 377 (E)
69	64	HIT AND RUN	Total Contrast	London LON(X) 76 (F)
70	72	WALKING IN RHYTHM	The Blackbyrds	Streetwave —(SWAVE 3) (A)
71	65	NEVER CRY AGAIN	Kleeer	Atlantic A9505(T) (W)
72	49	AFRICAN BREEZE	Hugh Masekela	Jive JIVE(T) 100 (A)
73	66	MAKE 'EM MOVE	Sly & Robbie	Island (12)IS 251 (E)
74	69	GET LOOSE	Aleem	Streetwave—(M)KHAN 61 (A)
75	73	GIRL WHAT'S GOING ON?	Ingram	Streetwave (M)KHAN 56 (A)

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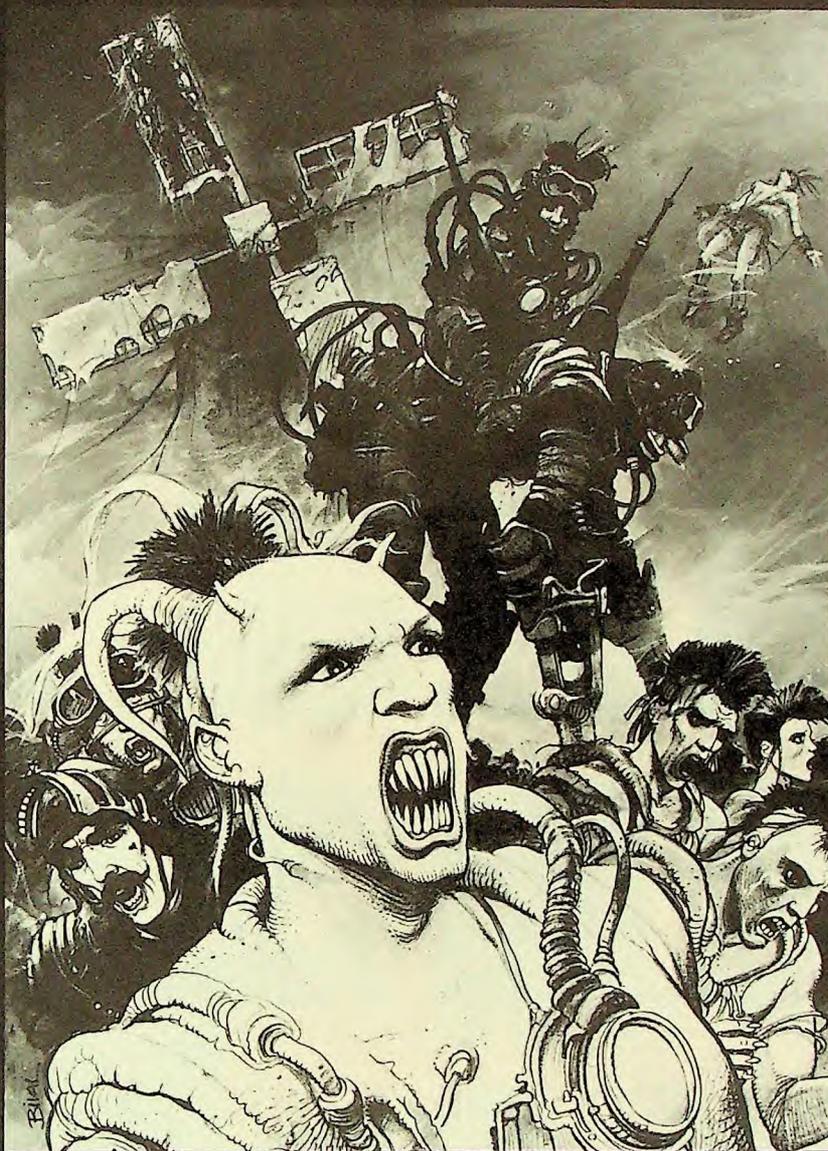
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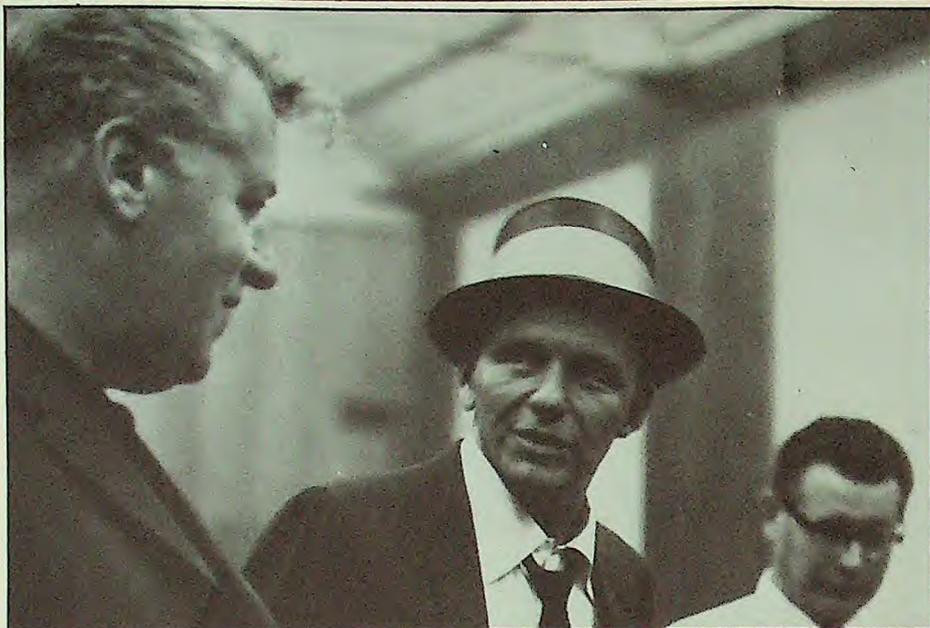
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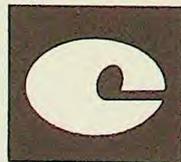


WITH ROBERT Farnon (left), the arranger-conductor for the Reprise album *Great Songs From Great Britain* recorded in London in 1962, and the late Alan A. Freeman, who produced it.

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Ol' blue eyes: a legend in our lifetimes

STAN BRITT examines the eventful career of Frank Sinatra since the Forties

SINATRA AT 70-years-old seems in many ways as vital and indestructible as ever. It is true that the ravages of time have meant a basic diminution in the quality of his singing voice, and a drastic lessening of his vocal range. Not surprisingly, this has resulted in a significant cutback in such exhausting areas of Sinatra activity as record-making recently. But it is equally true that the Eighties have found him continuing to tour and play concerts in prolific fashion — and at an age when most trained opera singers have either retired or are thinking of doing so. This, despite any vocal malfunctions, is good for his many admirers worldwide. For Sinatra is still one of the finest live singers of them all. It is an important area of expression where long ago he set the standards for the rest.

Sinatra seems to have decided that he has little or no further interest in films for now and in the future. Eminently capable of superior, sensitive performances as a screen actor, his Oscar for Best Supporting Actor in *From*

Here To Eternity in 1953 was the inspiration behind the greatest comeback in show business, perhaps even surpassed by his portrait of a junkie in *The Man With the Golden Arm* four years later, for which he received an Actor of the Year nomination.

Sinatra's lengthy involvement with the film world has never been as fulfilling as his pre-eminence as a singer of popular songs who, at or near to his best, achieved performances of unrivalled quality.

But it is as a pop vocalist supreme that Sinatra will be most remembered by future music historians. He has conquered all the media — even though his involvement with television only became convincing as late as the Sixties, through a remarkably consistent series produced under the overall heading of Sinatra: *A Man And His Music*.

Beyond his well-deserved reputation as a live entertainer, it is as a recording artist that he registers most lastingly with anyone who has responded to his vocal artistry, at one stage or another during his eventful career.

TO PAGE 12



HELLO SAILORS! Sinatra and Gene Kelly in a scene from the film *Anchors Aweigh*.

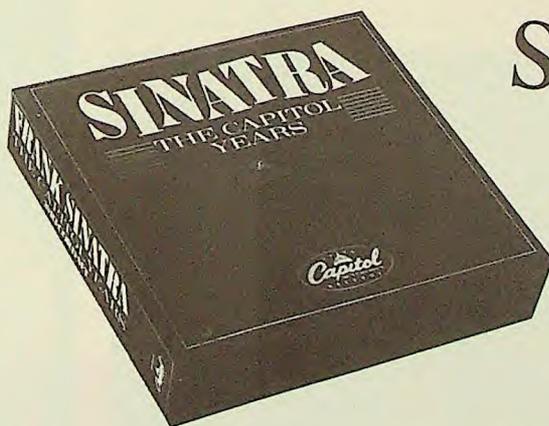
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SINATRA AT SEVENTY

FROM PAGE 10

Trends may come and go, but Sinatra's music has continued to survive through 4½ decades of change and evolution in pop music, even though he experienced rejection and a dramatic fall in popularity at the end of the Forties. Even at the height of the rock revolution of the mid-Fifties — an event that coincided with his own legendary comeback — Sinatra continued to notch up a healthy string of hit singles (such as Young At Heart, Three Coins In The Fountain, Love And Marriage, All The Way).

It is worth remembering that before the Beatles tore apart all sales-charts records, Sinatra's 12-inch album Songs For Swingin' Lovers spent eight weeks in the *New Musical Express* pop singles chart, in 1956, gaining a highest placing of 12. Even allowing for the fact that record sales did not compare well with the following decade, and beyond, it remains a significant achievement.

Then, during the swinging sixties — when rock had virtually overwhelmed all opposition, monopolising each and every entertainment media — Sinatra continued to experience over-the-counter single successes (including High Hopes Nice 'n' Easy — both from Capitol — and Strangers In The Night and My Way, the former soon qualifying as Sinatra's biggest-selling single of all).

But it was with Sinatra's standard-setting involvement with the LP that, more than any other aspect of his contributions to recorded pop singing, has proved to be the most important factor since the early Fifties.

With Capitol Records, who signed him in 1952 when nobody else cared, Sinatra re-emerged from the doldrums with a vengeance. As superb a vocalist as he had been with Columbia (CBS) Records for almost nine years, the revitalised, more matured Sinatra took to the LP as if the innovation had been invented for him.

The re-issue by EMI, both last year and continuing with a handsome 20-LP boxed set late in this, of all the major Sinatra albums — digitalised, repackaged in the original sleeves, and available also in cassette form — has been a bigger success story of the UK record industry in recent times.

Not only have the individual albums — including classics such as Only The Lonely (ED 26 01391/

ED 26 01394, both stereo), Songs For Swingin' Lovers (SLCT 6106/TC-SLCT 6106, both mono), in The Wee Small Hours (CAPS 1008/TC-CAPS 1008, both mono), and Come Fly With Me (ED 26 0095-1/ED 26 0095-4, both stereo) — sold impressively all over again, but the boxed set has sold almost 5,000 units up to now.

Sadly, many of the classic Sinatras on Reprise — originally his own label — are not now in the UK catalogue. Although not everything he recorded for Reprise matched the overall quality of Capitol, albums of the calibre of September Of My Years (a Grammy Award-winner), Sinatra And Strings, Francis Albert Sinatra and Antonio Carlos Jobim, and I Remember Tommy deserve to be remembered.

Still, with the availability now of such collections as Greatest Hits (K44011/444011), Greatest Hits, Vol 2 (K44018/444018), Ol' Blue Eyes Is Back (K44249) — the album which signalled Sinatra's emergence from a premature self-imposed retirement — Portrait of Sinatra (K64039/4640399), and the three-LP set Trilogy (K64042/444042), the record-buyer can still get a good overview of his recordings since 1960. Still available, too, is In Concert (K64002), Sinatra's first live album, recorded at The Sands with Count Basie Orchestra.

Only available reference to Sinatra's band-singing days with the Tommy Dorsey Orchestra is to be found in Sings Standards (RCA International INTS5098). And the meagre amount of his first commercial recordings, as Harry James' vocalist, is to be found only on Frank Sinatra (CBS 66380).

But this excellent triple-LP boxed set does contain also a fine cross-section of his many recordings for Columbia Records, that important period after he left Dorsey to go solo, and at the same time become a recording artist in his own right.

There are further examples of the post-Dorsey Sinatra on record available from CBS, including Adventures of the Heart/The Broadway Kick (22182), two original compilations re-issued as a double, and The Voice (32520).

Also relevant to the early years is a three-disc series of V-Disc Recordings, Vols 1-3 — available separately — and issued by Apex (AX133). From the same source has emerged some superior examples of Sinatra as star of radio



OL' BLUE Eyes goes Eskimo with daughter Nancy — she of the laughing face.

— Sinatra For the Sinatrophile (AX6), Songs By Sinatra (AX7).

Memories of Sinatra's radio appearances have proliferated through a myriad of different labels for some time, with the various permutations of repertoire resulting, inevitably, in duplications. Among the labels which have this kind of Sinatra product now on catalogue are Astan: 20 Golden Classics, Vol 1 (LP 20035), Vol 2 (LP 20036); Now Is The Hour (LP 20034), and Frank Sinatra And Lena Horne (LP 20037); Bulldog; 20 Golden Pieces of... (BDL 2046); Magnum Music Group's Meteor, Tenderly (MTM 001) Now Is The Hour (MTM 003); The Original Sessions, Vol One (MTM 007), Vol Two (MTM 004), and String Along (MTM 014).

And Capitol's 20 re-issued albums are supported by further

Sinatra on catalogue, including the soundtrack of High Society (SLCT 6116/TC-SLCT 6116), The Rare Sinatra (E-ST 24311/TC-E-ST 24311), Sinatra: 20 Golden Greats (EMTV 10/TC-EMTV 10), and a recently digitalised annual, Frank Sinatra Christmas Album (CAPS 180987/TC-CAPS 180987).

And if you prefer non-digital Sinatra, then Music For Pleasure still carries on catalogue a value-

for-money single LP, combining both the Come Fly With Me/Come Dance With Me sets, re-issued under the collective title of 20 Classic Tracks (MFP 50530).

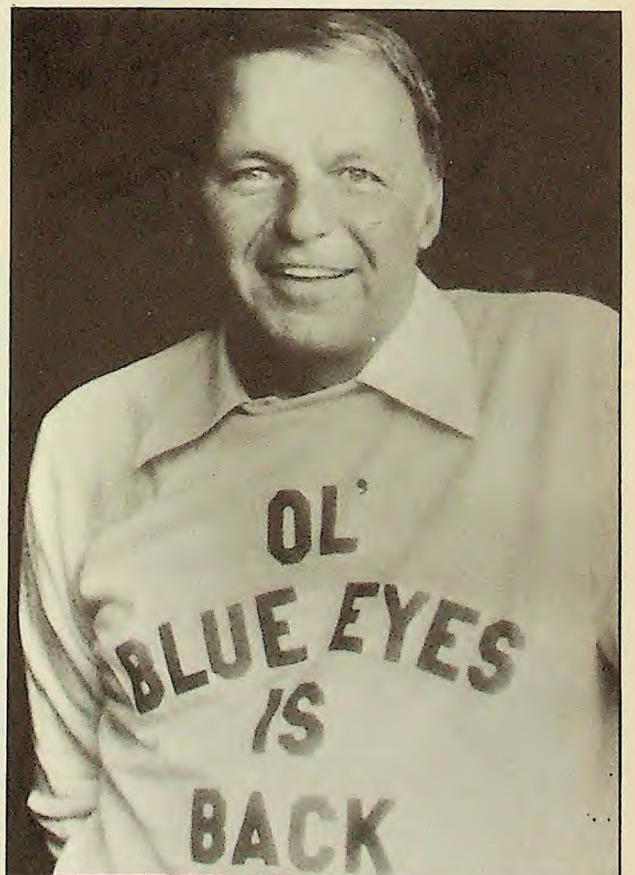
While offering salutations to Sinatra on reaching his seventieth birthday, it might well be just as important to thank him for his contributions to the world of entertainment in general and pop music in particular.



SHIELD YOUR eyes from this gaudy gear worn by Sinatra in the *Guys And Dolls* movie.



THE TEENAGE idol in his band singing days with Tommy Dorsey in the early Forties.



THE MESSAGE is clear on this garment designed to support the eponymous Reprise album.



THE DEMON RECORDS ALBUM CHART

1	FALSE ACCUSATIONS THE ROBERT CRAY BAND	Demon FIEND43	9	THE LOST WEEKEND DANNY & DUSTY	ZIPPO ZONG007	17	BIP BAM CLYDE MCPHATTER & THE DRIFTERS	EDSEL ED132
2	NIGHT OF A 1000 CANDLES THE MEN THEY COULDN'T HANG	Imp FIEND50	10	DOWN BY THE JETTY DR. FEELGOOD	EDSEL ED160	18	NEVILLE-IZATION THE NEVILLE BROTHERS	DEMON FIEND31
3	BAD INFLUENCE THE ROBERT CRAY BAND	Demon FIEND23	11	GAS, FOOD, LODGING GREEN ON RED	ZIPPO ZONG005	19	STRANGE PERSUASIONS CLIVE GREGSON	DEMON FIEND45
4	LAND OF OPPORTUNITY E'THE'1'0	Demon FIEND56	12	10 BLOODY MARY'S & TEN HOWS YOUR FATHERS ELVIS COSTELLO	IMP FIEND27	20	STONEAGE ROMEO HOODOO GURUS	DEMON FIEND32
5	I'M ALRIGHT LOUDON WAINWRIGHT III	Demon FIEND54	13	GEE-EL-O-ARE-I-AY THE SHADOWS OF KNIGHT	EDSEL ED157	21	THUMBIN' A RIDE THE COASTERS	EDSEL ED156
6	EXPLORING THE AXIS THIN WHITE ROPE	ZIPPO ZONG006	14	EXPLOSIONS IN THE GLASS PLACE THE RAIN PARADE	ZIPPO ZANE003	22	LET'S STAY TOGETHER AL GREEN	HIUKLP405
7	NATIVE SONS THE LONG RYDERS	ZIPPO ZONG003	15	GREEN ON RED GREEN ON RED	ZIPPO ZANE002	23	TALES OF THE NEW WEST THE BEAT FARMERS	DEMON FIEND39
8	FRENZY SCREAMIN' JAY HAWKINS	EDSEL ED104	16	THE WHAM OF THAT MEMPHIS MAN LONNIE MACK	EDSEL ED158	24	SOUTHERN NIGHTS ALLEN TOUSSAINT	EDSEL ED155
ORDER FROM PINNACLE AND MAKING WAVES						25	EMERGENCY THIRD RAIL POWER TRIP THE RAIN PARADE	ZIPPO ZING001

TOP SINGLES

December 21, 1985

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART
1			ECHOES IN A SHALLOW BAY (EP) Cocteau Twins	4AD—(BAD 511) (I/P/RT)	
2			REVOLUTION The Cult	Beggars Banquet BEG 152(T) (W)	
3			TINY DYNAMINE (EP) Cocteau Twins	4AD—(BAD 510) (I/P/RT)	
4			SUB-CULTURE New Order	Factory FAC 133(T) (I/RT/P)	
5			KICK OVER THE STATUES The Redskins	Abstract Dance/Priority AD 6(E)	
6			DESIRE Gene Loves Jezebel	Situation Two SIT 41(T) (I/P)	
7			SHE SELLS SANCTUARY The Cult	Beggars Banquet BEG 135(T) (W)	
8			RAIN The Cult	Beggars Banquet BEG 147(T) (W)	
9			BLUE MONDAY New Order	Factory—(FAC 73) (I/RT/P)	
10			THE HOP Theatre Of Hate	Stiff—(BUYIT 237) (E)	
11			CAN YOUR PUSSY DO THE DOG? The Gramps	Big Beat NST(T) 110 (P/MW/I/J/SW/JS)	
12			SLAMMERS King Kurt	Stiff BUY(I) 235 (E)	
13			IT WILL COME The Woodentops	Rough Trade RT(T) 169 (I/RT)	
14			BRAINBOX (HE'S A BRAINBOX) The Three Johns	Abstract (12)ABS 036 (P)	
15			NO PLACE CALLED HOME The June Brides	Intape IT(T) 24 (I/Red Rhino)	
16			V2 That Petrol Emotion	Noise A Noise NAN 1(T) (I/RT)	
17			CRAWFISH Johnny Thunders & Patti Palladin	Jungle JUNG 23 (I/J)	
18			GREEN BACK DOLLAR The Men They Couldn't Hang	Demon D 1040(T) (MW/P)	
19			EDIE The Adult Net	Beggars Banquet BEG 148(T) (W)	
20			BUBBLING Aswad	Simba (12)SIM 101 (JS/E)	
21			FLAG DAY The House Martins	Go! Discs GOD(X) 7 (F)	
22			THE WIND OF CHANGE Robert Wyatt with The Swapo Singers	Rough Trade RT(T) 168 (I/RT)	
23			SPIRITWALKER The Cult	Situation Two SIT 35(T) (I/P)	
24			RESURRECTION JOE The Cult	Beggars Banquet BEG 122(T) (W)	



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REGGAE CHART

TOP 20 DISCO 45'S

- GIRLIE GIRLIE Sophia George Winner Records WIN/T01
- ONE DANCE WONT DO Audrey Hall Germain DG 7
- TIME FOR LOVE Ruddy Thomas + June Lodge Greensleeves GRED
- YOU'RE LYING Sandra Cross Ariwa ARI 45
- NOFF PERSONALITY Smiley Culture Culture Records CR 001
- TROUBLE IN AFRICA Papa Levi Mango 12IS 246
- GOTTA FIND A WAY Lorna Gee Ariwa ARI 45
- WHAT ONE DANCE CAN DO Beres Hammond Revue REV 029
- PARTY NITE Undivided Roots Entente ENT 0011
- MUSIC LESSON The Original Waitlers Tuff Gong TG 12 001
- BUBBLING Aswad Simba 12 SIM 101
- THE BIG MATED OF THE DAY Asher Senator Fashion FAD 31
- TEMPO Anthony Red Rose Firehouse DT 001
- ISRAEL Dennis Brown Natty Congo NCDM 031
- HUSTLE THEM A HUSTLE Andrew Paul Fashion FAD 038
- GIMME SOME A YOUR SOMETHING Nitty Gritty Greensleeves GRED
- THE EXIT Dennis Brown Unity UN010
- GET UP STAND UP Barrington Levy MGR Prod. MGR 4
- SAY NO Mikey General MGR Prod. MGR 3
- YOU'RE MY SPECIAL LADY Nerious Joseph Fashion FAD 042

TOP 10 LP'S

- FEVER Tenor Saw Blue Mountain BM 013
- REGGAE HITS VOL. 2 Various Artists Jet Star JELP 1002
- HERE I COME Barrington Levy Time Records TRLP 003
- TIME LONGER THAN ROPE Sugar Minott Greensleeves GREL 88
- ARE YOU READY Bloodfire Posse Synergy SYNC 4
- MAD PROFESSOR CAPTURES PATO BANTON Ariwa ARILP 023
- PRIVATE BEACH PARTY Gregory Isaacs Greensleeves GREL 85
- STRUGGLING Mighty Diamonds Live+ Learn LLP 1
- WAKE UP Dennis Brown Natty Congo NC 004LP
- JAH SHAKA MEETS ASWAD IN ADDIS ABABA STUDIO Jah Shaka SHAKALP 850

NEW RELEASES

YOU ARE MY LADY Patrick Rose + Davina Wright Sea View SVR 11
 KOOL NOH Aswad Simba 12 SIM 102
 SAVING ALL MY LOVE FOR YOU Pauline Thomas NK RD 0033
 STEADY ROCK Frankie Levy Firm Prod.
 GOT TO COME BACK Tyrone Taylor Hawkeye HD 067
 AM I CRAZY Rudy Thomas Hawkeye HD 068
 SOUND DOCTOR Mike General Fashion FAD 043

NEW RELEASES (LP'S)

STRUGGLING The Mighty Diamonds Live+ Learn LLP 1
 WAKE UP Dennis Brown Natty Congo NC 004LP
 COLLECTOR'S ITEM Natural Touch NK Records NKRLP 003
 DUB ALMIGHTY COMMANDMENTS Pt. 4 Jah Shaka Jah Shaka SHAKA LP 85.1
 IMAGINE Ken Boothe Park Heights PHLP 006 (PRE)
 TOP 12 DISCO SINGLES Various Artists K+K Records PKLP 200
 DANCEHALL LIVE Various Artists Street Corner (PRE DOUBLE LP)

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25	28	8	THE BATTLE CONTINUES (EP) Conflict	Mortarhate—(MORT 15) (I/J)
26	18	9	CRUISERS CREEK/LA The Fall	Beggars Banquet BEG 150(T) (W)
27	22	8	UPSIDE DOWN Jesus and Mary Chain	Creation CRE 012 (I/RT)
28	32	2	PLUNDER THE TOMBS Fur Bible	New Rose—(NEW 61) (I/RT)
29			PEARLY DEWDROPS/DROPS Cocteau Twins	4AD AD 405 (I/RT/P)
30	8	4	FINAL SOLUTION Peter Murphy	Beggars Banquet BEG 143(T) (W)
31			KEEN That Petrol Emotion	The Pink Label PINKY 004 (I/RT)
32	35	10	IRONMASTERS The Men They Couldn't Hang	Imp/Demon IMP 005(T) (MW/P)
33	50	25	REVOLUTION Chumba Wumba	Agitpop AGIT 1 (I/Red Rhino)
34	49	30	THE PERFECT KISS New Order	Factory—(FAC 123) (I/RT/P)
35			GO WEST (CRAZY SPINNING CIRCLE) The Cult	Beggars Banquet BEG 115 (W)
36	37	8	TOWER BLOCK ROCK (EP) Twenty Flight Rockers	ABC ABCS 008(Y) (P)
37	23	4	HEAVENLY ACTION Erasure	Mute 7MUTE 042 (12—12MUTE) (I/RT/SP)
38	33	7	LET THEM EAT BOGSHED Bogshed	Vinyl Drip—(DRIP 2) (I/Backs)
39			NEW NEEDLE GUN Hawkwmd	Flicknfe FLS(T) 032 (SP)
40	29	2	FOUR A'S AT MAIDA VALE Marc Riley with The Creepers	Intape IT(T) 25 (I/Red Rhino)
41	38	5	MAKES NO SENSE AT ALL Husker Du	SST SST 051 (P)
42	21	2	CHANGE OF HEART, CHANGE OF MIND (S.O.F.T.) Robert Cray Band	Demon—(D 1038T) (P/MW)
43	39	4	WALK ON GILDED SPLINTERS The Flowerpot Men	Compost 702 (P)
44	42	15	ALL DAY LONG The Shop Assistants	Subway Organization SUBWAY 1 (I/RE)
45	43	7	SEQUENZ Xmal Deutchland	Red Rhino Europe RRE(T) 1 (I/Red Rhino)
46			NEW LITTLE GIRL WITH BLUE EYES Pulp	Fire FIRE 5(12) (I/Nine Mile)
47	24	4	YUMMER YUMMER MAN Danielle Dax	Awesome 7AOR 3 (12—12AOR 3) (I)
48			NEW JUMPING INTO LOVE Champion Doug Veitch	Making Waves DOUG 1(12) (MW)
49	36	4	CREAMED CORN FROM THE SOCKET OF DAVID The Butthole Surfers	Fundamental (PRAY 69) (I/Red Rhino)
50			NEW SWEET SURPRISE Chris And Cozey	Rough Trade—(RTT 148) (I/RT)

TOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART
1			LOVE The Cult	Beggars Banquet BEGA 65 (W)	
2	3	8	THE SINGLES 81 — 85 Depeche Mode	Mute MUTE1 1 (I/RT/SP)	
3			NEW FRANKENCHRIST Dead Kennedys	Alternative Tentacles VIRUS 45 (I/RT)	
4	1	4	1979-1983 Bauhaus	Beggars Banquet BEGA 64 (W)	
5	8	16	DREAMTIME The Cult	Beggars Banquet BEGA 57 (W)	
6	4	5	CHRONICLES OF THE BLACK SWORD Hawkwind	Flicknfe SHARP 033 (SP)	
7	7	9	ONE POUND NINETY NINE — A MUSIC SAMPLER Various	Beggars Banquet BBB 1 (W)	

8			NEW QUE SERA, SERA Johnny Thunders	Jungle Freud 9 (I/J)
9	6	3	NAIL Scraping Foetus Off The Wheel	Self Immolation/Some Bizzare WOMB FIP 4 (I/RT)
10	9	16	RUM, SODOMY & THE LASH The Pogues	Stiff SEE 528 (E)
11	12	11	FALSE ACCUSATIONS The Robert Cray Band	Demon FIEND 43 (MW/P)
12	15	7	LOW-LIFE New Order	Factory FACT 100 (I/RT/P)
13			NEW BACK IN THE D.H.S.S. Half Man Half Biscuit	Probe Plus PROBE 4 (I/Probe)
14	16	2	OLD ROTTENHAT Robert Wyatt	Rough Trade ROUGH 69 (I/RT)
15	11	22	NIGHT OF A THOUSAND CANDLES The Men They Couldn't Hang	Imp/Demon FIEND 50 (MW/P)
16	10	56	HATFUL OF HOLLOW The Smiths	Rough Trade ROUGH 76 (I/RT)

17	5	3	FROM LUBBOCK TO CLINTWOOD EAST Terry And Gerry	Intape IT 22 (I/Red Rhino)
18			NEW SPLEEN AND IDEAL Dead Can Dance	4AD CAD 512 (I/P)
19	22	5	MEAT IS MURDER The Smiths	Rough Trade ROUGH 81 (I/RT)
20			NEW ORIGINAL SIN — LIVE Theatre Of Hate	Dojo DOJOLP 19 (I/Nine Mile)
21	21	7	LIFE'S A RIOT WITH SPY VS. SPY Billy Bragg	Go! Discs UTIL 1(F)
22	19	3	BAD INFLUENCE The Robert Cray Band	Imp/Demon FIEND 23 (MW/P)
23	25	6	THE CLOCK COMES DOWN THE STAIRS Microdisney	Rough Trade ROUGH 85 (I/RT)
24	14	4	STOMPING AT THE KLUB FOOT VOLUME 2 Various	ABC ABCLP 6 (P)
25	13	2	TREASURE Cocteau Twins	4AD CAD 412 (I/P/RT)

AIRPLAY

BUBBLING

The following records are bubbling under the airplay grid on the opposite page

- 6 (—) **BEATLES, The:** We Can Work It Out/Day Tripper
Parlophone R 5389 (E)
Clyde, Severn, Swansea, Tay, Tees, Wyvern.
- 5 (5) **BERRY, Mike:** Holly
Switchback MSSR 5 (MIS/E)
DevonAir, Pennine, Plymouth, Severn, Wyvern.
- 6 (5) **BROWN, O'chi:** Whenever You Need Somebody
Magnet MAG 288 (R)
Beacon, Clyde, Hallam, Hereward, Pennine, Plymouth.
- 5 (—) **CROSBY, Bing:** White Christmas
MCA BING 1 (F)
Beacon, Downtown, Mercury, Pennine, Severn.
- 6 (—) **FULL FORCE:** Alice I Want You Just For Me! CBS A6640 (C)
Beacon, Capital, CBC, Essex, Mercury, Viking.
- 7 (—) **IRON MAIDEN:** Run To The Hills EMI 5542 (E)
Beacon, BRMB, CBC, Forth, Hallam, Luxembourg, Mercury
- 7 (—) **MANCHESTER BOYS CHOIR, The:** Little Drummer Boy
Spirit FIRE 11 (W)
Beacon, DevonAir, GWR, Mercia, Mercury, Plymouth, Swansea.
- 5 (—) **MASQUERADE:** One Nation Streetwave KHAN 59 (A)
BRMB, Capital, Essex, Hallam, Pennine.
- 6 (—) **MIAMI SOUND MACHINE:** Conga Epic A6361 (C)
Beacon, CBC, DevonAir, Mercury, Severn, Viking.
- 5 (—) **MORGAN, Meli'sa:** Do Me Baby Capitol CL 385 (E)
CBC, Clyde, Mercia, Mercury, Swansea.
- 6 (—) **SOLO, Sal:** Forever Be MCA 1012 (F)
BRMB, Mercury, Plymouth, Tay, 2CR, Viking.
- 7 (7) **STARDUST, Alvin:** So Near To Christmas
Chrysalis ALV 3 (F)
Downtown, GWR, Mercia, Plymouth, Severn, Swansea, Wyvern.
- 6 (—) **TSIBOE, Reggie:** Mother And Child Reunion
Arista ARIST 653 (F)
Aire, DevonAir, Luxembourg, Moray Firth, Radio 210, Tees.
- 5 (—) **VINCENT, Jean & The Nitecapz:** Deadwood Stage
Abacus VYK 12 (SP)
BRMB, Hallam, Mercia, Plymouth, Viking.
- 5 (—) **WEEKEND:** Christmas Medley/Auld Lang Syne
Lifestyle XY 1 (A)
CBC, Marcher, Mercia, Plymouth, Radio 210.

RADIO 2

Based on plays Monday-Friday (6.00am-8.00pm)

- 9 (6) **PHIL COLLINS & MARILYN MARTIN:** Separate Lives
- 8 (8) **LIONEL RICHIE:** Say You, Say Me
- 8 (7) **WHITNEY HOUSTON:** Saving All My Love For You
- 7 (New) **PATTI LUPONE:** I Dreamed A Dream (Forest Night)
- 7 (New) **BAND AID:** Do They Know It's Christmas? (Mercury/Phonogram)
- 6 (Re) **Dee C. Lee:** See The Day
- 6 (6) **BARRY MANILOW:** In Search Of Love
- 6 (New) **CLIFF RICHARD:** It's In Every One Of Us (EMI)
- 6 (New) **SHAKIN' STEVENS:** Merry Christmas Everyone (Epic)
- 5 (4) **JUSTIN HAYWARD:** The Best Is Yet To Come
- 5 (New) **ALED JONES:** Walking In The Air (EMI)
- 5 (New) **MANCHESTER BOYS CHOIR:** Little Drummer Boy (Spirit)
- 4 (New) **MIKE OLDFIELD** featuring Aled Jones, Anita, Barry Palmer: Pictures In The Dark (Virgin)
- 4 (5) **MIKE BERRY:** Holly
- 4 (New) **SACHA DISTEL:** Stronger Than Before (Towerbell)

OTHER FEATURED RECORDS

- JON ANDERSON: Easier Said Than Done
- THE BEATLES: We Can Work It Out
- BELLAMY BROTHERS: Old Hippie
- BOXCAR WILLIE: Watching New Love Grow
- DANA: If I Give My Heart To You
- LEE GREENWOOD: Christmas To Christmas (Loving You)
- LEVEL 42: Leaving Me Now
- MATT BIANCO: Yeh Yeh
- SHAKATAK with AL JARREAU: Day By Day
- DIONNE WARWICK & FRIENDS: That's What Friends Are For
- WHAM!: Last Christmas

DAVID HAMILTON'S RECORD OF THE WEEK

BARBRA STREISAND: Somewhere (CBS)

Radio 1 and Radio 2 guides compiled by Sham Tracking (01-290 0129).

RADIO 1

Figures denote actual plays logged Sunday to Saturday in the week preceding publication (6am-Midnight)

- 24 (17) **WHITNEY HOUSTON:** Saving All My Love For You
- 22 (16) **MADONNA:** Dress You Up
- 22 (13) **SOPHIA GEORGE:** Girlie Girlie
- 21 (19) **PET SHOP BOYS:** West End Girls
- 20 (15) **DEE C. LEE:** See The Day
- 19 (22) **WHAM!:** I'm Your Man
- 18 (18) **AMAZULU:** Don't You Just Know It
- 17 (8) **SHAKIN' STEVENS:** Merry Christmas Everyone
- 17 (19) **STARSHIP:** We Built This City
- 16 (9) **BAND AID:** Do They Know It's Christmas?
- 16 (17) **GO WEST:** Don't Look Down
- 15 (16) **BRONSKI BEAT:** Hit That Perfect Beat
- 15 (9) **BRUCE SPRINGSTEEN:** Santa Claus Is Comin' To Town
- 15 (17) **PHIL COLLINS & MARILYN MARTIN:** Separate Lives
- 14 (New) **A-HA:** The Sun Always Shines On T.V., Warner Brothers W 8996 (W)
- 14 (New) **THE CONCEPT:** Mr. D.J., Fourth & Broadway/Island BRW 40 (E)
- 14 (6) **THE CONWAY BROTHERS:** Raise The Roof, 10/Virgin TEN 83 (E)
- 14 (13) **DAVID GRANT/JAKI GRAHAM:** Mad!
- 13 (12) **ELTON JOHN:** Wrap Her Up
- 13 (18) **PAUL McCARTNEY:** Spies Like Us
- 11 (17) **ARTISTS UNITED AGAINST APARTHEID:** Sun City
- 11 (19) **FEARGAL SHARKEY:** A Good Heart
- 11 (8) **JULIAN LENNON:** Because
- 11 (10) **LEVEL 42:** Leaving Me Now
- 11 (8) **STING:** Russians
- 11 (11) **UB40:** Don't Break My Heart
- 10 (6) **ARETHA FRANKLIN:** Who's Zoomin' Who
- 10 (8) **DOUG E FRESH & THE GET FRESH CREW:** The Show
- 10 (15) **LIONEL RICHIE:** Say You, Say Me
- 9 (9) **CAMEO:** She's Strange
- 8 (6) **THE CARS:** Tonight She Comes
- 8 (10) **EURYTHMICS & ARETHA FRANKLIN:** Sisters Are Doin' It For Themselves
- 8 (New) **FULL FORCE:** Alice, I Want You Just For Me!, CBS A6640 (C)
- 8 (14) **NIK KERSHAW:** When A Heart Beats
- 8 (7) **PROPAGANDA:** P: Machinery
- 8 (New) **WHAM!:** Last Christmas, Epic WHAM 1 (C)
- 7 (5) **AMII STEWART & DION ESTUS:** My Guy My Girl
- 7 (11) **BRYAN FERRY:** Windswept
- 7 (5) **DIONNE WARWICK & FRIENDS:** That's What Friends Are For
- 7 (11) **PREFAB SPROUT:** When Love Breaks Down
- 7 (14) **TALKING HEADS:** Road To Nowhere
- 6 (New) **ALED JONES:** Walking In The Air
- 6 (5) **BRYAN ADAMS:** Christmas Time
- 6 (5) **GENE LOVES JEZEBEL:** Desire
- 6 (New) **JOHN SPRINGATE:** Song For Christmas, Seditio EDIT 3309 (A)
- 6 (11) **QUEEN:** One Vision
- 6 (2) **THOMPSON TWINS:** Revolution
- 5 (7) **ASIA:** Go
- 5 (9) **ELTON JOHN:** Nikita
- 5 (New) **JON ANDERSON:** Easier Said Than Done
- 5 (Re) **MADNESS:** Uncle Sam
- 5 (7) **MR MISTER:** Broken Wings
- 5 (10) **PRINCESS:** After The Love Has Gone
- 5 (New) **SLADE:** Merry Xmas Everybody, Polydor POSP 780 (F)

OTHER FEATURED RECORDS

- A-Ha: Take On Me
- THE BIG DISH: Prospect Street
- CHINA CRISIS: The Highest High
- THE FARM: Steps Of Emotion
- GARY GLITTER: Another Rock 'n' Roll Christmas
- JOHN & YOKO: Happy Christmas (War Is Over)
- GREG LAKE: I Believe In Father Christmas
- NILS LOFGREN: Delivery Night
- MARILLION: Heart Of Lothian
- JONI MITCHELL: Good Friends
- JENNIFER RUSH: Ring Of Ice
- SLADE: Do You Believe In Miracles
- BRUCE SPRINGSTEEN: My Hometown
- THE WAITRESSES: Christmas Rapping
- ZINNO: What's Your Name

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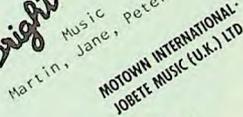










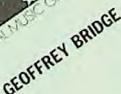


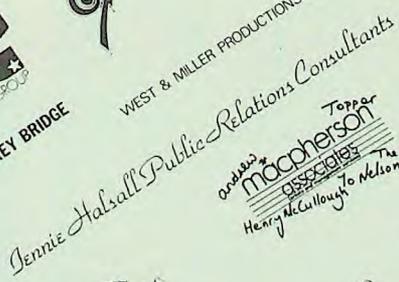






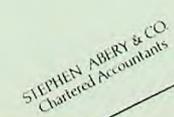












INDEPENDENT LABELS

WAVE STUDIOS

One of the most successful features of Wave Studios last year was the Tie-Line installation to the Bass-Clef Club located below the studios.

We have now created a new ambient area on the second floor of our building. This area, like the club itself is linked to both of our 24-track studios, thus extending our recording facilities to four floors.

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BLACKWING

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Crammed packs them in

EUROPEAN CULTURE clash label Crammed has a welter of releases loaded and ready to go. First up is Raging Souls, the new album from Belgium's Minimal Compact. The LP is the band's third and has been produced by former Wire-person Colin Newman. It will also be available on cassette and compact disc, and a single, My Will/Sananat, is to be taken from it, writes John Best.

Zazou Bikaye, the European-African band, have a new mini-album and

seven-inch single, both entitled Mr Manager, out now on Crammed. While label newcomers Surfin Dave & The Absent Legends have "12 tales of teen angst from the Leeds' surfin' scene" collected as their LP, In Search Of A Decent Haircut.

Meanwhile, the label's Cramboy outlet is continuing its plan to make the whole of Tuxedomoon's back-catalogue available once more by releasing their first two 12-inch EPs, *Scream With A View* and *No Tears*.

Psychic awareness

MUSIC SPECIALLY commissioned for the Mantis Dance Group's ballet *Mouth Of The Night* forms the latest release from Psychic TV on their own Temple Records (through the Cartel). *Mouth Of The Night* was recorded over four days in January

and has subsequently been heard all round the country on the dance group's tour.

Psychic TV have lined up a performance at Brixton's Fridge for December 23, when they will be playing and showing films through the venue's 100 TV screens.

Bragg: bargain 3-track

THE DOLLOP of cranberry sauce in the field of Christmas turkeys, is how Go! Discs is introducing *Days Like These*, the latest waxing from "teenage crooning sensation" Billy Bragg. The

three-track single is backed by *I Don't Need This Pressure* and *Scholarship Is The Enemy Of Romance*, and is going out at the knock-down dealer price of 62p (99p retail).



Playing house

THE MANCUNIANS named after a housing estate in Glasgow, Easterhouse (left) have their first single since leaving London Records out on Rough Trade. Entitled *Whistling In The Dark*, the single won't fully be promoted until after Christmas to avoid it being lost in the seasonal rush. The band are currently putting the finishing touches to their debut LP for spring release.

Tracking...

NO FEAR I is a compilation mini-album featuring **Peter & The Test Tube Babies'** indie hits going back to their days on No Future Records. Included on the Trapper Records release are *Banned From The Pubs*, *Run Like Hell*, *Zombie Creeping Flesh* and three other gems. Meanwhile, the band have a new single, *Wimpee*, out on the label. Still with Trapper, **The Fits** also have *Fact Or Fiction*, a mini compilation of their 45s out on the label via Red Rhino/Cartel... **Real Macabre** follow their wonderful cover of Jackie's *White Horses* with a new single, *Emotion*, on Push Records via Red Rhino and the Cartel... **The Severed Heads** have released a double LP of material recorded between 1979 and 1983 to coincide with their recorded between 1979 and 1983 to coincide with their new 12-inch single *Stretcher*. Entitled *Clifford Darling*, *Please Don't Live In The Past*, the material has only previously been available in Australia, but is now out on Red Flame via Nine Mile and the Cartel.

A "COSMIC blend of the cheapest Casio keyboards and the dirtiest guitar sludge available" awaits those brave enough to try out the latest release on the Ban Caruso label, *Man's Laughter* by **Freight Train**. Distribution is by Making Waves... US guitar band **The Lyres** have a new four-track EP, *Someone Who'll Treat Your Right*, out on the New Rose label, via Rough Trade and the Cartel. The flip includes the original version of *She Pays The Rent*, now successfully covered by Sweden's **Nomads**... Ex-Red Crayola mainstay **Mayo Thompson** has a new LP, *Corky's Debt To His Father*, out now on Glass Records via Nine Mile and the Cartel... **The Legendary Pink Dots** have an album, *The Lovers*, just out on Torso Records, which is half made up of material recorded live at Amsterdam's Milky Way.

"THE GODFATHER" of the North Carolina Comboland scene, **Don Dixon**, has an album entitled *Most Of The Girls Like To Dance But Only Some Of The Boys Like To* just out on Demon. The album features material recorded between 1980-84 and is being distributed by Making Waves and Pinnacle... Other material out via the Demon stable includes: *Slow Down* by UK Sixties soulsters **Cliff Bennett & The Rebel Rousers**; a self-titled album by **Taj Mahal** featuring **Ray Coode**; *Death Letter* by Mississippi country blues singer **Son House**; **Loudon Wainwright III's**



THE PURPLE THINGS: five-track, 12-inch.

long unavailable third LP, *Album III* (all on Edsel); **Ann Peebles'** 1969 offering *I'm Going To Tear Your Playhouse Down*; and *The Untouchable Sound Of Bill Black's Combo* from Elvis' original bass player (both Hi)... A name from the past, **Alan Clayson & The Argonauts**, have a compilation album of material recorded between 1975 and 1984, entitled *What A Difference A Decade Made*, out on Butt Records (Contact: Charles Salt 064724 502)... Tipped new band **The Mighty Lemon Drops** have a new single out on the Dreamworld label, entitled *Like And Angel*. Distribution is by Rough Trade and the Cartel... **SPK**, **Hula** and others crop up on *Myths And Legends Volume Two*, out on Subrosa through RT/Cartel.

MORE "TRASH/punk-doom" thisaway comes, in the form of *End Of The Obvious*, a five-track EP by **The Wigs** on the Media Burn label. Also on the label is the first vinyl from **The Purple Things**, the band formed from the ashes of *The Vibes*. *Deep In The Mind Of* is a five track 12-inch from the band, and like other Media Burn records, it is distributed by Rough Trade and the Cartel... *Wheels Over Indian Trails* is the first single from **Stanton-Miranda**, the former singer with *Lost Jockey*. Described as "Lydia Lunch meets Madonna," the single has been produced by John Robie of *Planet Rock/Yashar/Sub-Culture* fame, and is on the *Operation Afterglow* label. Distribution is by Pinnacle.

UNAMERICAN ACTIVITIES is a new label launched by Hotshot distribution. Its first release is the album *A Close Shave* by **Brendan Croker & The Five O'Clock Shadows**, who've just supported Robert Cray and claim soul, gospel, country and cajun among their influences... *Look Don't Touch* is the new three-track 12-inch from **Vicious Rumours**, a band with more than a hint of *The Sweet* about them. It's on the Dork label, and is being distributed by Probe and the Cartel.



Merry Christmas from Paradise Studios

329 Chiswick High Rd
London W4 4HS

01-747 1687

TOP US SINGLES

1*	3	SAY YOU, SAY ME, Lionel Richie	Motown
2	1	BROKEN WINGS, Mr Mister	RCA
3*	4	PARTY ALL THE TIME, Eddie Murphy	Columbia/CBS
4*	7	ALIVE & KICKING, Simple Minds	A&M
5	2	SEPARATE LIVES, Phil Collins & Marilyn Martin	Atlantic
6	6	ELECTION DAY, Arcadia	Capitol
7*	9	I MISS YOU, Klymaxx	MCA/Constellation
8*	14	THAT'S WHAT FRIENDS... D. Warwick/Friends	Arista
9*	12	SMALL TOWN, John Cougar Mellencamp	Riva
10	8	SLEEPING BAG, ZZ Top	Warner Bros
11	13	PERFECT WAY, Scritti Politti	Warner Bros
12*	16	TONIGHT SHE COMES, The Cars	Elektra
13	5	NEVER, Heart	Capitol
14*	18	WALK OF LIFE, Dire Straits	Warner Bros
15	10	WE BUILT THIS CITY, Starship	Grunt
16*	19	TALK TO ME, Stevie Nicks	Modern
17*	22	BURNING HEART, Survivor	Scotti Brothers
18	11	WHO'S ZOOMIN' WHO, Aretha Franklin	Arista
19*	21	EMERGENCY, Kool & The Gang	De-Lite
20*	23	LOVE IS THE SEVENTH WAVE, Sting	A&M
21	20	WRAP HER UP, Elton John	Geffen
22*	26	CONGA, Miami Sound Machine	Epic
23*	28	IT'S ONLY LOVE, Bryan Adams/Tina Turner	A&M
24*	27	YOU'RE A FRIEND..., Clemons/Browne	Columbia/CBS
25*	37	I'M YOUR MAN, Wham!	Columbia/CBS
26*	32	GO HOME, Stevie Wonder	Tamla
27	25	OBJECT OF MY DESIRE, Starpoint	Elektra
28*	31	SPIES LIKE US, Paul McCartney	Capitol
29*	30	EVERYBODY DANCE, Ta Mara & The Seen	A&M
30*	33	GOODBYE, Night Ranger	Camel/MCA
31	15	LAY YOUR HANDS ON ME, Thompson Twins	Arista
32*	44	MY HOMETOWN, Bruce Springsteen	Columbia/CBS
33	29	DO IT FOR LOVE, Sheena Easton	EMI America
34	17	YOU BELONG TO THE CITY, Glenn Frey	MCA
35*	40	SEX AS A WEAPON, Pat Benatar	Chrysalis
36*	43	SIDEWALK TALK, Jellybean	Jellybean
37	24	SISTERS ARE..., Eurythmics/Aretha Franklin	RCA
38*	42	FACE THE FACING, Pete Townshend	Columbia/CBS
39*	45	WHEN THE GOING GETS TOUGH..., Billy Ocean	Jive
40	38	SUN CITY, Artists United Against Apartheid	Manhattan

BULLETS 41-100

42*	50	HOW WILL I KNOW, Whitney Houston	Arista
43*	49	EVERYTHING IN MY HEART, Corey Hart	EMI America
44*	53	A LOVE BIZARRE, Sheila E	Paisley Park/Warner Bros.
46*	59	THE SWEETEST TABOO, Sade	Portrait
48*	63	LIFE IN A NORTHERN TOWN, Dream Academy	Warner Bros
50*	55	THE SUN ALWAYS SHINES ON T.V., A-Ha	Warner Bros
51*	54	THE BIG MONEY, Rush	Mercury
52*	56	TARZAN BOY, Baltimora	Manhattan
54*	64	LIVING IN AMERICA, James Brown	Scotti Bros
59*	69	LEADER OF THE PACK, Twisted Sister	Atlantic
60*	67	EVERYTHING MUST CHANGE, Paul Young	Columbia/CBS
61*	N	KYRIE, Mr. Mister	RCA
62*	78	SILENT RUNNING, Mike & The Mechanics	Atlantic
63*	71	GO, Asia	Geffen
65*	72	DIGITAL DISPLAY, Ready For The World	MCA
67*	74	ONE VISION, Queen	Capitol
71*	86	SOMEWHERE, Barbra Streisand	Columbia/CBS
75*	85	DAY BY DAY, The Hooters	Columbia/CBS
76*	96	HE'LL NEVER LOVE YOU (LIKE I DO), Freddie Jackson	Capitol
79*	90	CARAVAN OF LOVE, Isley Jasper Isley	CBS
80*	89	THE HEART IS NOT SO SMART, El Debarge with Debarge	Gordy
81*	91	SECRET, Orchestral Manoeuvres In The Dark	A&M/Virgin
82*	93	BEAT'S SO LONELY, Charlie Sexton	MCA
84*	92	DON'T SAY NO TONIGHT, Eugene Wilde	Philly World
88*	N	STACY, Fortune	Camel/MCA
90*	N	BABY TALK, Alisha	Vanguard
93*	N	OWN THE NIGHT, Chaka Khan	MCA

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart courtesy Billboard December 21, 1985

RECENT RELEASES

ALMOND, Marc THE HOUSE IS HAUNTED/BROKEN BRACELET/Cara A Cara/Unchain My Heart **Some Bizzare/Virgin GLOWD 1** Pic Bag; **GLOWD 1-12 12"** inc extra track Burning Boat (E)

ANSIL MEDITATION QUIET WOMAN/Reggae Crazy Paradise **PDRS 514 12"** Pic Bag (JS)

ASWAD KOOL NOH/Free Azania Simba **SIM 102 12"** only Pic Bag (JS)

BANGLES MANIC MONDAY/In A Different Light **CBS A6796 12"** Pic Bag inc extra tracks Going Down To Liverpool/Dover Beach (C)

BECK, Jeff & Rod STEWART PEOPLE GET READY/Back On The Street **Epic A6387 (C)**

BELTANE FIRE CAPTAIN BLOOD/Further Up, Further In **CBS A6780 12"** Pic Bag (C)

BRAGG, Billy DAYS LIKE THESE/I Don't Need This Pressure Rom/Scholarship Is The Enemy Of Romance **Go! Discs GOD 8 12"** Pic Bag (F)

CHERRELLE & ALEXANDER O'NEAL SATURDAY LOVE/tba Tabu **TBU A6829 (C)** Re-scheduled

COLENZO PARADE HALLELUJAH CHORUS/Too Late For Anything/Sacred Love **Fire FIRE 7 12"** (I)

COSMETIC WITH JAMAALADEEN TACUMA SO TRANQUILIZIN'/tba Gramavision (USA) **GR 1210 12"** only (MW) Import

DOMINO, Anna TAKE THAT/Koo Koo/Take That (Sing It Yourself Mix) **Operation Afterglow 12OPA 005 12"** Pic Bag (P)

DRUM THEATRE LIVING IN THE PAST/Seventh Sin **Epic A 6798; TX 6798 12"** (C)

52ND STREET YOU'RE MY LAST CHANCE/I'm Available **10/Virgin TEN 89 12"** Pic Bag; **TEN 89-12 12"** Pic Bag (E)

FLIRTS, The YOU AND ME/(Inst)/(Dub) **Epic TA 6760 12"** only (C)

FOUNDATION CHOIR, The TAKE A CHANCE/Happy In The Glory Way **Millenium PWP 1000 12"** Pic Bag (Self - 0902) 713269)

FRAMPTON, Peter CRYING/You Know So Well **Virgin VS 827 12"** Pic Bag; **VS 827-12 12"** Pic Bag (E)

FULL FORCE ALICE, I WANT YOU JUST FOR ME/Alice (Ecrof's Favourite Mix) **CBS A6640 12"** Pic Bag; **TA6640 12"** (C)

GENERAL, Mikey SOUND DOCTOR/Jump And Shout **Fashion FAD 043 12"** (JS)

GIANT SANDWORMS DON'T TURN AWAY/Longsleeves **One Big Guitar OBG 001 12"** Pic Bag (Self - 39 Clapham Park Road, London SW4)

HART, Maureen HEY LORD, IT'S ME/Sweet Dreams **Mint CHEW 103 (SP)**

INTO THE CIRCLE RISE/tba Arcadia **ARC 001 12"** only (I/RT)

KING TORTURE/Growing Up With The King **CBS A6761 12"** Pic Bag; **TA 6761 12"** Pic Bag; **QTA 6761 12"** 10,000 only in poster bag (C) Re-scheduled

LAMARA STAR OF THE SHOW/Tanesia **Mass Enterprise Exclusive EPRT 2681 12"** Pic Bag (JS)

LEVY, Frankie STEADY ROCK/Bloodline **Connection Firm FR 777 12"** (JS)

LODGE, June GIVE MY HUSBAND A MESSAGE/Selfish Lover **Hawkeye HD 069 12"** only (JS)

METROPOLIS DUBLIN/THEME FOR LIBERTY (Double A) **Havoc House SHH 01 (A)**

MIGHTY DIAMONDS, The JUVENILE CHILD/The Same Knife **Revolutionary Germain RGD 500 12"** only (JS)

MIGHTY LEMON DROPS LIKE AN ANGEL/tba **Dreamworld DREAM 005 12"** only Pic Bag (I/RT)

MURPHY, Eddie PARTY ALL THE TIME/(Inst) **CBS A 4457 12"** Pic Bag; **TX 4457 12"** Pic Bag (C)

OPAL NORTHERN LINE/EMPTY BOTTLES/SOUL GIVER (Double A) **One Big Guitar OBG 002T 12"** Pic Bag (Self - 39 Clapham Park Road, London SW4)

PERRY, Lee featuring **SANDRA ROBINSON** MERRY CHRISTMAS, HAPPY NEW YEAR/THE UPSETTERS: Return Of Django Trojan **TRO 9080; TROT 9080 12"** inc extra tracks All Things Are Possible/Happy Birthday Limited edition with photo insert (A)

PICNIC AT THE WHITEHOUSE WE NEED PROTECTION/(Inst) **Portrait PRT A6783; TA 6783 12"** (C)

PRIOR, Maddy DEEP IN THE DARKEST NIGHT/Western Movies **Making Waves/Priority SURF 109 (E/MW)**

RAY, Barbara WALKING TALKING DOLLY/Wild Mountain Thyme **August GBH 7s 407 (H/MK/RM/WY/Gordon Duncan - (0467) 215171)**

ROSE, Patrick & Davina WRIGHT YOU ARE MY LADY/(Version) **Sea View SVR 11 12"** (JS)

ROYALLE DELITE SPEND A LITTLE TIME WITH ME/tba **Streetwave KHAN 60 12"**; **MKXAN 60 12"**; **ZCMK 60** Cassingle (A)

SADE IS IT A CRIME/Punch Drunk **Epic A6742; TA 6742 12"** (C)

SHARKEY, Feargal YOU LITTLE THIEF/The Living Action **Virgin VS 840 12"** Pic Bag; **VS 840-12 12"** Pic Bag (E)

SIXTEEN, Earl NIGHT AND DAY/Changing World **New Generation NG 004 12"** only (JS)

SOLO SOLO/The Right Stuff **PRT 7P 335 (A)**

STANTON MIRANDA WHEELS OVER INDIAN TRAILS/Wheels Over Trails **Factory Benelux 7/bn 44 12"** Pic Bag (I)

STEVENS, Shelley/Barry SANTANA SHATTERED GLASS/ROCK 'N' ROLL WINTER (Double A) **Recoil/Prism RCL 4 12"** Pic Bag (P)

STREISAND, Barbra SOMEWHERE/Not While I'm Around **CBS A6707 12"** Pic Bag (C)

STRIZZI RIZZI DRESSED UP LIKE ANIMALS/tba **Organik ORG 85/2 12"** only (I/RT)

TAYLOR, Tyrone GOT TO COME BACK/R Lyn **Hawkeye HD 067 12"** only (JS)

THOMAS, Ruddy AM I CRAZY/Sitting In The Park **Hawkeye HD 068 12"** only (JS)

YOUNG 'UNS, The PEACE ON EARTH/Shout Out So The World Can Hear **MBS Records MBS 2062 (MIS/E)**

Alice, I Want You	F
Always There	S
Am I Crazy	T
Blue Mood	S
Captain Blood	B
Captain Of Her Heart	D
Crying	F
Days Like These	B
Deep In The Darkest	F
Night	P
Desire	G
Don't Turn Away	G
Dressed Up Like	S
Animals	S
Dublin	M
Edie	A
Everybody's Singing	S
Love Songs	S
Get Loose	A
Give My Husband	L
A Message	T
Got To Come Back	T
Guitar Vocal	F
Hang On To Your	E
Heart	E
Hey Lord, It's Me	H
House Is Haunted, The	A
I Dreamed A Dream	L
If I Ruled The World	B
Is It A Crime	M
Just Having Fun	F
Juvenile Child	M
Kool Noh	A
Like An Angel	M
Living In The Past	D
Living In America	B
Manic Monday	B
Merry Christmas, Happy	F
New Year	P
New York Eyes	N
Night And Day	S
Northern Line	O
Ocean Blue	A
One Nation	M
Only Love	M
Party All The Time	M
Peace On Earth	Y
People Get Ready	B
Phantom Of The	B
Opera, The	B
Quiet Woman	A
Rise	I
Saturday Love	C
Shattered Glass	S
She's Making Movies	L
So Tranquilizin'	C
Solo	S
Somebody	S
Sound Doctor	G
Spend A Little Time	S
With Me	R
Star Of The Show	L
Steady Rock	L
Take A Chance	F
Take That	D
Theme For Liberty	M
Too Much On	M
My Heart	S
Torture	K
Walk Of Life	D
Walking Talking Dolly	R
We Got The Funk	P
We Need Protection	P
Wheels Over Indian	S
Trails	S
You And Me	F
You Are My Lady	R
You Little Thief	S
You're My Last Chance	F

Mon 23-Fri 27 Dec 1985
Single Releases: 47

Year to Date
(52 weeks to 27 December 1985)
Single Releases: 4747

ABC OCEAN BLUE/Tower Of London **Neutron/Phonogram NT 110 12"** inc extra track Be Near Me (F)

ADULT NET, The EDIE/Get Around **Beggars Banquet BEG 148; BEG 148T 12"** inc extra track Phantom Power (W) Re-promotion

ALEEM GET LOOSE/tba **Streetwave MKHAN 61 12"** only (A)

BLOW, Kurtis IF I RULED THE WORLD/(Dub) **Club/Phonogram JAB 26; JAB 26 12"** inc extra track If I Ruled The World (Inst) (F)

BRIGHTMAN, Sarah & Steve HARVEY THE PHANTOM OF THE OPERA/Overture - The Phantom Of The Opera **Polydor POSP 800 12"** Pic Bag; **POSPX 800 12"** Pic Bag; **POSPPP 800** Limited edition luminous vinyl Pic Bag; **P0BX 1** Limited edition 5 singles in browser box, dealer price £5.25 (F)

BROWN, James LIVING IN AMERICA/Farewell **Scotti Brothers SCT A6701; TA 6701 12"** (C)

DIRE STRAITS WALK OF LIFE/Two Young Lovers (Live) **Vertigo/Phonogram DSTR 12 12"** Pic Bag, **DSTRD 12** doublepack with Sultans Of Swing/Eastbound Train, **DSTR 1212 12"** inc extra track Sultans Of Swing (Live) (F)

DOUBLE THE CAPTAIN OF HER HEART/Your Prayer Takes Me Off Part 2 **Polydor POSP 779 12"** Pic Bag; **POSPX 779 12"** Pic Bag (F)

EXILE HANG ON TO YOUR HEART/She Likes Her Lovin' **Epic A6532 (C)**

FRESH, Doug E JUST HAVING FUN/tba **Streetwave MKHAN 64 12"** only (A)

GENE LOVES JEZEBEL **DESIRE/Flame Beggars Banquet BEG 41; BEG 41T 12"** inc extra track Immigrant (W) Re-promotion

LODGE, Ian SHE'S MAKING MOVIES/There Is Only One Way Out **ABR Records ABR 003 12"** Pic Bag (SP) Re-scheduled

****LUPONE, Patti** I DREAMED A DREAM/J'ai Reve d'une Outrevre/One More Day **First Night SCOREL 1 12"** (P)

****MASQUERADE** ONE NATION/tba **Streetwave ZCMK 59** Cassingle (A)

MOUSKOURI, Nana ONLY LOVE/Alone **Phillips PH 38 (F)**

NICOLE NEW YORK EYES/Ordinary Girl **Portrait A 6805 (C)** Re-scheduled

POSITIVE FORCE WE GOT THE FUNK/SUGARHILL GANG: Rappers Delight **Streetwave SWAVE 6** Limited Edition 12" only (A)

SIDE EFFECT ALWAYS THERE/tba **Streetwave SWAVE 4** limited edition DJ 12" only (A)

STATLERS, The TOO MUCH ON MY HEART/Hello Mary Lou **Mercury/Phonogram MER 209 (F)**

SWEET THUNDER EVERYBODY'S SINGING LOVE SONGS/SLICK: Space Bass **Streetwave SWAVE 5** Limited edition 12" only (A)

SWING OUT SISTER BLUE MOOD/Wake Me When It's Over **Mercury/Phonogram MER 207 (F)**

** previously listed in alternative format

Mon 30 Dec-Fri 3 Jan 1986
Single Releases: 2

Year to Date
(1 week to 3 January 1986)
Single Releases: 21

See New
Albums for
Distributors
Codes

INCORPORATING LP
CD & CASSETTE SALES

TOP 100 TOP 100 TOP 100 TOP 100

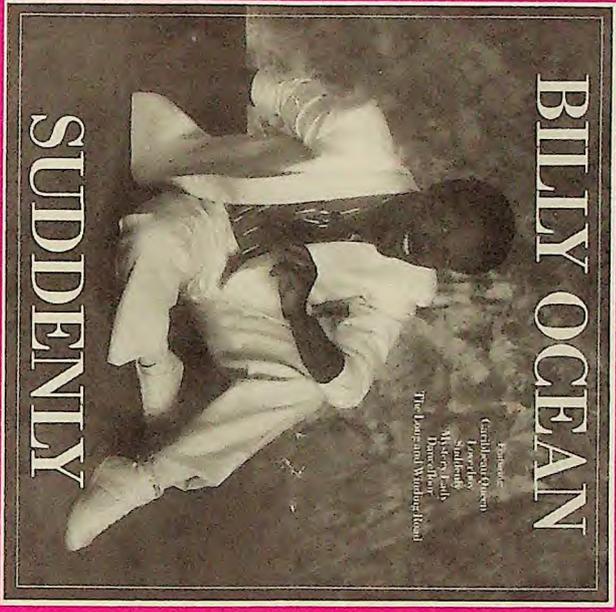


Week-ending December 21, 1985

NO. 1 NOW — THE CHRISTMAS ALBUM

- 1 NOW, THAT'S WHAT I CALL MUSIC 6 ★★★★★
Various Virgin/EMI NOV 6
- 2 HITS 3 ★★
Various GBS/WEA HITS 3
- 3 BROTHERS IN ARMS ★★★★★ CD
Dire Straits Vertigo/Phonogram VERH 25
- 4 PROMISE ★ CD
Sade Epic EPC 86318
- 5 THE SINGLES COLLECTION ★★
Spandau Ballet Chrysalis SBTV 1
- 6 THE LOVE SONGS ★★
George Benson K-tel/WEA NE 1308
- 7 LIKE A VIRGIN ★★★★★ CD
Madonna Sire WX 20
- 8 THE GREATEST HITS OF 1985 ★
Various Telstar STAR 2269
- 9 THE LOVE ALBUM — 16 CLASSIC LOVE SONGS ★
Various Telstar STAR 2268
- 10 LEAVE THE BEST TO LAST ★ CD
James Last Polydor PROLP 7
- 11 GOLD ●
Barbara Dickson K-tel ONE 1312
- 12 LOVE HURTS ● CD
Elaine Paige WEA WX 28
- 13 I LOVE A PARTY ●
Russ Abbot K-tel ONE 1313
- 14 ICE ON FIRE ● CD
Elton John Rocket/Phonogram HISSPD 26
- 15 JAMBOREE BAG NUMBER 3 ●
Chas & Dave Rocket/Towerbell ROC 914
- 16 ALED JONES WITH THE BBC WELSH CHORUS ● CD
Aled Jones with the BBC Welsh Chorus 10/BBC ALI
- 17 THE CLASSIC TOUCH ● CD
Richard Clayderman Decca/Delphine SKL 5343
- 18 JENNIFER RUSH ★ CD
Jennifer Rush CBS 26488
- 19 REMINISCING — THE HOWARD KEEL COLLECTION ●
Howard Keel Telstar STAR 2259
- 20 SONGS FROM THE BIG CHAIR ★★ CD
Tears for Fears Mercury/Phonogram MERR 58
- 21 PARTY PARTY 2 ●
Black Lace Telstar STAR 2266
- 22 GREATEST HITS VOLUME I AND VOLUME II ★ CD
Billy Joel CBS 88666
- 23 WORLD MACHINE ● CD
Level 42 Polydor POLH 26
- 24 THE VERY BEST OF COMMODORES — 16 CLASSIC TRACKS
Commodores Telstar STAR 2249

BILLY OCEAN



SUDDENLY

HIS SENSATIONAL ALBUM SUDDENLY

CONTAINS THE 4 HIT SINGLES
CARIBBEAN QUEEN
LOVERBOY
MYSTERY LADY
SUDDENLY
AND OTHER GREAT TRACKS
IT WILL MAKE A PERFECT GIFT
SEE BILLY PERFORM HIS BEAUTIFUL
BALLAD "SUDDENLY" ON TOP OF THE POPS
ON CHRISTMAS DAY

- 58 BLUE SKIES CD
Kiri Te Kanawa/Nelson Riddle & His Orchestra London KTKT 1
- 59 DIAMOND LIFE ★★★★★ CD
Sade Epic EPC 26044
- 60 BITTER SWEET ●
King CBS 86320
- 61 THE LEGEND OF BILLIE HOLIDAY ●
Billie Holiday MCA BHTV 1
- 62 LOVE ●
The Guit Beggars Banquet BEGA 65
- 63 RECKLESS ● CD
Bryan Adams A&M AMA 5013
- 64 AT THE END OF THE DAY ★
The Fureys & Davey Arthur K-tel ONE 1310
- 65 PRIVATE DANCER ★★ CD
Tina Turner Capitol TINA 1
- 66 LIPSTICK POWDER AND PAINT ○
Shakin' Stevens Epic EPC 26646
- 67 BE YOURSELF TONIGHT ★ CD
Eurythmics RCA PL 70711
- 68 LITTLE CREATURES ● CD
Talking Heads EMI TAH 2
- 69 THE PRINCE'S TRUST COLLECTION ●
Various Telstar STAR 2275
- 70 THE GIFT ●
Midge Ure Chrysalis CHR 1508
- 71 THE COMPLETE MIKE OLDFIELD ○ CD
Mike Oldfield Virgin MOC 1
- 72 HUNTING HIGH & LOW CD
a-ha Warner Brothers WX 30
- 73 ALL THROUGH THE NIGHT ●
80 BBC REH 569
- 74 VELVET WATERS
Aled Jones with BBC Welsh Symphony Orchestra & Chorus Stylus SMR 8507
- 75 THE SECRET OF ASSOCIATION ★★ CD
79 Paul Young CBS 26224
- 76 CAN'T SLOW DOWN ★★★★★ CD
85 Lionel Richie Motown STMA 8041
- 77 LIVE AFTER DEATH ●
81 Iron Maiden EMI RIP 1
- 78 HEART AND SOUL ○
81 Barry White K-tel NE 1316
- 79 U2 LIVE "UNDER A BLOOD RED SKY" ★★
69 U2 Island IMA 3
- 80 THE NEW SOUND OF CHRISTMAS ○
80 The Manchester Boys Choir K-tel ONE 1314
- 81 MEMORIES
89 Brendan Shine Play PLANTV 3
- 82 ALCHEMY — DIRE STRAITS LIVE ★ CD
86 Dire Straits Vertigo/Phonogram VERY 11
- 83 VOICES FROM THE HOLY LAND ○
88 BBC Welsh Chorus/Aled Jones (Trehle) conductor J.H. Thomas BBC REC 564

JAMES HAMILTON

NEW RELEASES surprisingly still keep coming despite the time of year.

Most significant probably are a brace of import LPs which previously would have been restricted in sales just to the break dancing hip hop kids but which now are finding a broader base here following the success of Doug E Fresh and the fast rising Full Force, these being **Mantronix**'s *The Album* (Sleeping Bag Records TLY-6), thanks to the compulsive tracks *Ladies*, potentially another *Alice I Want You Just For Me!*, and *The Midlands-favoured similar Bassline* (back-to-back they could give some on the ball UK label a surprise hit), and **L L Cool J's** *Radio* (Def Jam/Columbia BFC 40239), the "Krush Groove" label's first release through its CBS deal, sparsely backed basic cut 'n' scratch rap which on LP is outselling the 12-inch *I Can't Live Without My Radio/I Can Give You More* (Def Jam 44-05291).

The only interesting new US 12-inch of last week was **Betty Wright's** *Pain* (First String Records D-252), a downtempo gentle lowkey but biting domestic commentary in interestingly mature subdued vocal style (she breaks into a rap for the ladies on one side's version), mainly for more thoughtful real soul fans.

Now on UK LP are **The Temptations'** *Touch Me* (Motown ZL72413), quite a consistent set; **Marvin Gaye's** *Romantically Yours* (CBS 26783), hanging together more happily than his previous posthumous hotchpotch, these venerable standards and other slowies are unlikely to get much actual disco play even as smoochers although for fireside romancing they could prove surprisingly successful (close your eyes and think of Johnny Mathis!); **Various Artists'** *Masters Of The Beat* (Tommy Boy/Island ILPS 9834), a collection of rhythm tracks aimed primarily at mixing DJs, out a while but now starting to build a buzz mainly due to the Lisa Lisa-adapting **Latin Rascals'** *Lisa's Coming*, although tracks by **Keith LeBlanc** and **Hashim** have been played too.

On UK 12-inch are **Bobby Mardis'** *Keep On* (Bluebird/10 BRT 20), Kashif co-written quite punchy if routine disco dancer likely to do well in the short term; **Ladies Choice's** *Funky Sensation* (LGR Records LGR 010), a reasonable enough cover (two slightly different versions in fact) already meeting demand for the currently much revived Gwen McCrae oldie; **Yarbrough & Peoples'** *Guilty* (Total Experience FT49906), the usually more sultry duo step up brightly in tempo to sound almost like *Five Star* (with the result Tony Blackburn's been plugging it for weeks, so it could jump either way!); **Dante's** *Freak In Me* (Bluebird/10 BRT 21), soulfully worried good wriggly little tapper probably limited to specialist sales despite hanging around the bottom of the disco charts on import; **52nd Street's** *You're My Last Chance* (10 Records TEN 89-12), disappointing messy follow-up like a slowed down *Thriller*, **Cissy Houston's** *With You I Could Have It All* (Glitter/Creole CRT 86), Whitney's mum being marketed for the dated Hi-NRG A-side whereas the flip's slow "ballad" version and even better *What Cha Gonna Do About Our Love* would make a more sensible counterpoint to her daughter's hit.

Finally, in what is becoming a familiar coda, **O'chi Brown's** *Whenever You Need Somebody* (Pull It Off Mix) (Magnet MAGTR 288) is the latest Waterman-Stock-Aitken remix to borrow liberally from another established disco hit and like the Wally Badarou-copying *Princess "Bad"* Mix should kindle greater interest than previously shown, the copied hit this time being *Set It Off* by the eccentrically spelt **Harlequin Four's**, whose cymbal-schlurping rhythm has been far more dominant in discos during the last half of 1985 than sales of the still import-only original or its several cover versions might suggest. (Incidentally, as someone else recently pointed out to me, this remix play is the logical extension of the idea behind a series of remixes I myself did for the Streetwave label in 1983, which interpolated sections of established hits in their actual original versions to blend in with different artists' similar though otherwise unrelated new material, the most successful example being the remix of **COD's** *The Bottle* which included halfway a chunk of **Tyrone Brunson's** *The Smurph*.)

And a Happy Christmas to all our readers!

Tracy continues domino theory

DOMINO RECORDS, the Portsmouth-based indie label which debuted earlier in the year with a reissue of Status IV's *You Ain't Really Down*, recently released its second dancefloor 12-incher.

The new release is **Jeanie Tracy's** *Don't Leave Me This Way* (Set Me Free), released on 12-inch as DOM 2T, and 7-inch as DOM 2. It has been licensed from San Francisco's Megatone label, best known for the music of Sylvester and the late Patrick Cowley.

In fact, the imported 'Sylvester Mix' of the track recently featured strongly in *Record Mirror's* Hi-NRG chart through plays by gay club DJs, but the UK release will flip the record over to promote the less Hi-NRG-orientated mix to the A-side. Domino feels that this track is more commercial as a dancefloor sound, and "worthy of a wider audience than just the boystown circuit".

Distribution so far is through Greyhound and the Cartel (via *Revolver* of Bristol), but despite the success of Domino's previous release (over 2000 copies were actually exported back to the US, primarily the Chicago area, where the Status IV disc was an in-demand deletion), the label has not found the arranging of distribution an easy task as Domino boss Gary Jones explains:

"Distribution has been a major headache, since apart from Greyhound and *Revolver*, my promo tapes, phone calls, letters, etc, have been met with a deafening silence and almost total indifference from the industry's distributors. I know I am not alone in this respect; from talking to Andy Omokhoje of Move Records in Edinburgh (UK home of Oliver Cheatham an Percy Larkins), it is clear he has suffered similar problems.

"There are very few alternatives in this area for smaller labels in the soul and dance field, for while the Cartel members do offer an outlet, they are primarily involved with the alternative/new wave scene, and thus not ideally placed to move black music product into the appropriate outlets with the same degree of knowledge. Either Move or Domino Records would be very pleased to hear from the other indie labels in our field — many of whom must encounter similar difficulties — with a view to perhaps forming our own distribution company."

Gary Jones can be contacted on 0705 833818, or at Domino Records, 27 The Tricorn, Market Way, Portsmouth, Hants PO1 4AN.

✓ Cheryl Domino Dist Ideas M.W.

UK Club Play Chart

1	2	EVELYN CHAMPAGNE KING: Your Personal Touch	RCA
2	12	THE CONCEPT: Mr D.J.	Fourth & Broadway/Island
3	New	CHERRELLE/ALEXANDER O'NEAL: Saturday Love	Tabu
4	1	DOUG E FRESH AND THE GET FRESH CREW: The Show	Cooltempo/Chrysalis
5	New	FULL FORCE: Alice, I Want You Just For Me!	CBS
6	4	WHITNEY HOUSTON: Saving All My Love For You	Arista
7	14	CAMEO: She's Strange	Club/Phonogram
8	7	D.S.M.: Warrior Groove	10/Virgin
9	3	WALLY BADAROU: Chief Inspector	Fourth & Broadway/Island
10	13	MASQUERADE: One Nation	Streetwave
11	6	THE WINANS: Let My People Go	Qwest
12	17	TEMPTATIONS: Do You Really Love Your Baby	Motown
13	8	ARETHA FRANKLIN: Who's Zoomin' Who	Arista
14	16	ISLEY JASPER ISLEY: Caravan Of Love	Epic
15	New	COLONEL ABRAMS: Music Is The Answer	PRT
16	New	ROCHELLE: My Magic Man	Warner Brothers
17	9	SERIOUS INTENTION: You Don't Know	Important/Towerbell
18	8	FRANKIE KELLY: Ain't That The Truth	10/Virgin
19	New	CAPRICE: 100%	Lovebeat
20	New	PRINCESS: After The Love Has Gone	Supreme

Compiled from nationwide DJ returns. Unless otherwise stated all records are 12-inch singles released in the UK

DISCO and dance TOP • ALBUMS

1	5	HIGH PRIORITY: Cherelle	Tabu BFZ 40094 (Import)
2	2	THE LOVE SONGS: George Benson	K-tel/WEA NE 1308 (K)
3	5	COLONEL ABRAMS: MCA MCG 6001 (F)	
4	12	WHITNEY HOUSTON: Whitney	Arista 206 978 (F)
5	3	PROMISE: Sade	Epic EPC 26656 (C)
6	8	IT TAKES TWO: Juicy	Private 1 BPZ 40098 (Import)
7	7	THIS LOVE SO REAL: Chapter 8	Beverly Glen BG 10007 (Import)
8	4	CARAVAN OF LOVE: Isley Jasper	Isley Epic EPC 26656 (C)
9	14	GUILTY: Yarbrough & Peoples	Total Experience TEL 8-5715 (Import)
10	11	ROCK ME TONIGHT: Freddie	Jackson Capitol FRED 1 (E)
11	10	TOUCH ME: Temptations	Motown ZL 72413 (R)
12	6	MASTERPIECE: Isley Brothers	Warner Brothers 925347-1 (W)
13	18	ISLAND LIFE: Grace Jones	Island GJ 1 (E)
14	9	PAUL HARDCASTLE: Paul	Hardcastle Chrysalis CHR 1517 (F)
15	13	WORLD MACHINE: Level 42	Polydor POLH 25 (F)
16	16	GAP BAND VII: Gap Band	Total Experience TEL 9-5714 (Import)
17	RE	A LONG TIME COMIN': Evelyn	Champagne King RCA PL 87015 (R)
18	15	GETTIN' AWAY WITH MURDER: Patti Austin	Qwest 925 276-1 (W)
19	RE	SINGLE LIFE: Cameo	Club/Phonogram JAB 11 (F)
20	NEW	WHO'S ZOOMIN' WHO: Aretha Franklin	Arista 207 202 (F)

Compiled by MRB

RADIO London

A LIST

DAVID GRANT/JAKI GRAHAM: Mated	EMI
WHITNEY HOUSTON: Saving All My Love For You	Arista
CAMEO: She's Strange	Club/Phonogram
THE CONCEPT: Mr D.J.	Fourth & Broadway/Island
ARETHA FRANKLIN: Who's Zoomin' Who	Arista
SOPHIA GEORGE: Girlie Girlie	Winner
PRINCESS: After The Love Has Gone	Supreme
FULL FORCE: Alice, I Want You Just For Me!	CBS
MASQUERADE: One Nation	Streetwave
CLIMBERS	
SANDRA CROSS: You're Lying	Ariva
WHITNEY HOUSTON: How Will I Know	(US Import — Arista)
YARBROUGH & PEOPLES: Guilty	(US Import — Total Experience)
BT EXPRESS: Uptown Express	(US Import — King Davis)
ISOBEL ROBERTS: Rhythm Of Your Love	(US Import — Hot Vinyl)
ASWAD: Keel Noh	Simba
TOTAL CONTRAST: Sunshine	London
NICOLE WITH TIMMY THOMAS: New York Eyes	Portrait
ORIGINAL WAILERS: Music Lesson	Tuff Gong

As featured on the **TONY BLACKBURN SHOW** — Radio London 9am — 12noon Monday Friday (206m 94 9VHF)

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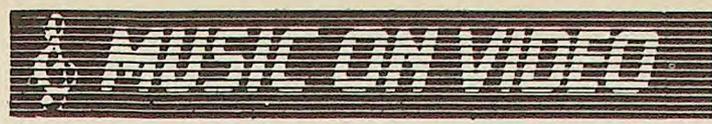
20TH ANNIVERSARY

Edited by
JOHN BEST

MUSIC video

	Description (tracks) Timings/Rec. Retail Price	
1	1 PAUL McCARTNEY: Rupert & The Frog Song Animation (2 tracks)/26 min/£9.95	Virgin VVC 109
2	NEW MADONNA: The Virgin Tour Live (13 tracks)/1hr 19 min/£19.99	WEA Music K 3391051
3	5 JOHN LENNON: Imagine — The Film Compilation (11 tracks)/1hr 14 min/£14.95	PMI MVP 99 1101 2
4	2 DURAN DURAN: Arena Music Concert Video (10 songs)/60 min/£14.95	PMI MXP 991099 2
5	3 IRON MAIDEN: Live After Death Live (14 tracks)/1hr 30 min/£16.95	PMI MVN 99 1094 2
6	4 TEARS FOR FEARS: Scenes From... Documentary (15 tracks)/1hr 30 min/£19.95	PolyGram 041 295 2
7	7 QUEEN: Live In Rio Live (10 tracks)/1hr 14 min/£14.95	PMI MVP 99 1079 2
8	9 QUEEN: Greatest Flix Compilation (17 tracks)/60 min/£14.99	PMI MVP 99 1011 2
9	6 GENESIS: LIVE — THE MAMA TOUR Live (10 tracks)/1hr 42 min/£19.95	Virgin/PVG VVD 090
10	10 U2: Live "Under A Blood Red Sky" Live (12 tracks)/61 min/£14.95	Virgin/PVG VVD 045 PVG
11	8 WHAM!: The Video EP (5 tracks)/27 min/£14.99	CBS/Fox 2048 50
12	12 KATE BUSH: The Single File Compilation (12 tracks)/30 min/£14.99	PMI MVP 99 1031 2
13	13 PAUL YOUNG: The Video Singles Compilation (5 tracks)/30 min/£14.99	CBS/Fox 6456 50
14	NEW THE SCORPIONS: World Wide Live Live (60 min)/£14.95	PMI MVP 99 1113 2
15	17 ERIC CLAPTON: Live 85 Live (14 tracks)/1hr 20 min/£19.95	PolyGram 041 2909 2
16	16 DIRE STRAITS: Alchemy Live Live (10 tracks)/1hr 20 min/£14.99	PolyGram 640 203 2
17	19 PHIL COLLINS: No Jacket Required EP (5 tracks)/30 min/£11.95	Virgin/PVG VVC 095
18	29 JIMI HENDRIX: Jimi Hendrix Documentary (11 tracks)/38 min/£19.95	Warner Home Video PEV 61267
19	15 BILLY IDOL: Vital Idol Compilation (6 tracks)/26 min/£14.95	Chrysalis 33114 16
20	11 MADONNA: The Video EP EP (4 tracks)/18 min/£11.95	Warner Music WAV 3
21	14 TINA TURNER: Private Dancer Tour Live (13 tracks)/55 min/£14.99	PMI MVP 99 1085 2
22	30 PHIL COLLINS: Live At Perkin's Palace Live (10 tracks)/1hr/£14.95	PMI MVP 99 1043 2
23	23 LED ZEPPELIN: The Song Remains The Same Live (9 tracks)/2hr 7 min/£19.95	WHV
24	RE ELVIS PRESLEY: '68 Comeback Special Live (21 tracks)/1hr 16 min/£19.99	Virgin/PVG VVD 092
25	NEW AC/DC: Fly On The Wall Compilation (5 tracks)/27 min/£13.75	Atlantic 750102
26	NEW RATT: The Video Compilation (5 tracks)/36 min/£13.75	Atlantic 750101
27	RE SHAKIN' STEVENS: Video Show Compilation (35 min)/£19.95	CBS/Fox 6459 50
28	21 ULTRAVOX: The Collection Compilation (12 tracks)/55 min/£19.95	Palace/CVIM CVIM 34
29	26 LIONEL RICHIE: All Night Long Compilation (4 tracks)/35 min/£10.95	RCA/Columbia FVT 10552
30	18 WE ARE THE WORLD — THE VIDEO EVENT Compilation (1hr)/£14.95	PMI MVP 99 1106 2

Compiled by Music Week Research © 1985



Far, far away

THE FAR Corporation follow up the massive European success of their cover of Led Zeppelin's Stairway To Heaven with an 8-track video, Division One — The Video, just out on PolyGram.

The 30-minute video was recorded in stereo hi-fi, and features Stairway To Heaven — which made number eight back in November; You Are The One, Fire And Water and others. Its release coincides with the first album from the band, Division One — The Album. Dealer price is £9.50.

Reviews

VARIOUS: Now 6. Virgin Video/Picture Music International. Dealer price: £11.08.

The video off the back of the number one album, and inevitably destined to top the video charts itself. Now 6 features 19 tracks — including the former number ones A Good Heart by Feargal Sharkey and I Got You Babe by UB40/Chrissie Hynde — and on the strength of the commercial success of its offerings, effortlessly outclasses the opposition.

Taken in total as a barometer of where pop promos are headed, Now 6 points firmly back to the studio and the return of the simple stuff. Very few of the videos included here feature artists with the misplaced ambition of being great dramatic actors — as seemed to be the alarming trend not so long ago. This should be seen as something to be encouraged; not only saving money on expensive sets, etc that record companies can apparently ill afford, but also saving embarrassment all round.

Most of the videos here are built around a solid core of live footage, or at least artists pretending to play their instruments. Even those videos that are not live — say, Kate Bush's excellent Running Up The Hill — are far more straightforward and less reliant on mega-budgets than they might once have been before. Again, this is no bad thing; great music can only be demeaned by unsubtle visual treatment.

Some people of course still prefer to give it the works — indeed *need* to give it the works. Witness Arcadia's Election Day.

Of the rest, Queen celebrate 10 years of music video by visually harking back to "the beginning of it all" with a reconstruction of Bohemian Rhapsody. In an ever-changing world, only Brian May's hair-do remains the same.

The Pet Shop Boys show they've been watching the artier end of the industry with their very decent West End Girls promo. Madness contribute the simple satire (even so a rare and welcome thing in prop promos) of Uncle Sam. And Simple Minds infer that they are a direct outlet for the earth's spiritual energy, by playing in grand natural surroundings.

Opening Doors

THE DOORS' Dance On Fire is a collection of 16 of the band's best-known songs from the late Sixties/early Seventies, which draws together strands of live and televised performance with promotional and behind-the-scenes footage.

Dance On Fire is released by CIC this Friday (20) with a dealer price of £13.50 and a running time of 65 minutes. Tracks include: People Are Strange, L A Woman, Break On Through, Horse Latitudes, Riders On The Storm and The End.

News in brief...

U2's UNFORGETTABLE Fire Collection finally arrives this week after being held up for a fortnight by duplication problems.

HOW WILL Channel Four's Christmas showing of Tina Turner's Private Dancer Tour special affect sales of PMI's video version, still high in the charts after six months?

The rest: Bryan Adams/Tina Turner — It's Only Love, Marillion — Lavendar, Thompson Twins — King For A Day, Depeche Mode — It's Called A Heart, Jaki Graham/David Grant — Mated, Gary Moore — Empty Rooms, The Cult — Revolution, Baltimore — Tarzan boy, Ian Dury — Pandora, Cliff Richard — She's So Beautiful, and UB40 — Don't Break My Heart. **JB**

As you may have noticed in the Virgin MEGA supplement Music Week's printers started their Christmas celebrations a little early. So here we go again.

We're proud to have been in the cutting studio for the *Virgin* hit release

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PERFORMANCE

Paul Young

ARGUABLY THE UK's hardest-working performer, Paul Young returned to Wembley Arena for a week of sell-out shows — his third stint there in just 12 months — and once again demonstrated that his is one of the best shows around.

Young's come a long way since his raw Streetband/Q Tips days, and even since his success with Wherever I Lay My Hat (That's My Home). He's now a polished rock performer but much of the almost-shy charm that was part and parcel of his shows around the time of his first solo successes has been replaced by exuberant confidence.

On stage he's almost a whirling Dervish, performing cartwheels, climbing on the vast banks of speakers, and generally never keeping still for more than a couple of seconds at a time.

His repertoire has more depth than previously — a spin-off from having two multi-platinum selling albums and a string of top 10 singles — and he's equally at home with rockers like I'm Gonna Tear Your Play House Down, Sex and Women, as with more gentle numbers such as Come Back And Stay, Broken Man, an *capella* version of Sam Cooke's Cupid, or the Daryl Hall-penned Every Time You Go Away.

Young's week of gigs included various "surprise" guest appearances: on this particular night by Alison Moyet, who joined him in a duet of their Live Aid number. The question is when — if they haven't already — are they going to record together? How about it CBS? **CHRIS WHITE**

Anne Pigalle

AS USUAL Anne Pigalle had gone to some trouble to produce the effect of a low-life Parisienne waif at Ronnie Scott's. From the deliberately dishevelled hair to the shabby, vaguely Forties-style attire, one couldn't help feeling that the whole image was horribly contrived.

And yet with her husky charisma and superb band behind her, she succeeded in weaving a deep, dark spell.

Resigned to introducing her ZTT single, Hé Stranger, as "an obscure little number", Pigalle nevertheless did it proud with a haunting piano accompaniment heightening its macabre impact. Souvenir de Paris also proved to be one of her reliable theatrical numbers that had the audience transfixed by its dramatic power.

Ronnie's was an ideal venue to see Anne Pigalle and the memory of her performance will linger. **KAREN FAUX**

Les Miserables

LES MISERABLES is without doubt one of the most ambitious stage musicals to find its way into London's West End, eclipsing even Starlight Express and Mutiny. Yet whether the Royal Shakespeare Company's production of Victor Hugo's classic has the same "staying power" as those productions remains to be seen.

The show has been running at the Barbican Theatre — and there's a world of difference between the patrons of that venue and a West End audience. Still, it is a gamble that may well succeed. **CHRIS WHITE**

With music by Alain Boublil and Claude-Michel Schönberg, English lyrics by Herbert Kretzmer, and Trevor Nunn directing, Les Miserables has a formidable team behind it. It's a marathon production — almost three hours long — and seemingly has a cast of hundreds. The rather gloomy sets are nothing short of stunning, and deserve the applause that they received in their own right.

It would be pointless to single out any individual member of cast for special attention — everyone gives their all. Safari Records' new First Night label has the original cast recording, a double-album package which features all Les Miserables' musical highlights. **CHRIS WHITE**

Chrome Molly

EVALUATIONS OF Chrome Molly's worth as a heavy metal band sound over-the-top. Descriptions of them as the best new talent of the year and of their album as one of the best debuts ever may seem a little excessive.

However, somebody has to be top of the tree and it's just possible that Molly have the potential to be one of the biggest bands the UK has known.

But, at present, their inexperience — particularly in dealing with London audiences — is a millstone round their neck. They played a set in the Marquee that was sharp, fresh and incisive but the band's aggression came across as a threat rather than an incitement to join in.

Chrome Molly, though, have ability in abundance; they need now only to learn not to hinder its progress with petulance. **JEFF CLARK-MEADS**



TOP 75

TOP 75 TOP 75 SINGLES

TOP 75



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Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.

1	NO1 SAVING ALL MY LOVE FOR YOU Whitney Houston	Arista ARIST (12)640
2	MERRY CHRISTMAS EVERYONE Shakin' Stevens	Epic (T)A6769
3	DO THEY KNOW IT'S CHRISTMAS? ★ Band Aid	Mercury/Phonogram FEED 1(12)
4	I'M YOUR MAN ● Wham!	Epic (T)A 6716
5	WEST END GIRLS Pet Shop Boys	Parlophone (12)R 6115
6	SEE THE DAY ○ Dee C. Lee	CBS A 6570 (12) —TX 6570)
7	SEPARATE LIVES ○ Phil Collins and Marilyn Martin	Virgin VS 818(12)
8	DRESS YOU UP Madonna	Sire W 8848(T)
9	SANTA CLAUS IS COMIN' TO TOWN/MY HOMETOWN Bruce Springsteen	CBS A 6773
10	LAST CHRISTMAS ★ Wham!	Epic WHAM(T) 1
11	SAY YOU, SAY ME (Title song from "White Nights") Lionel Richie	Motown ZB 40421 (12) —ZT 40422)
12	WE BUILT THIS CITY Starship	RCA FB 49929 (12) —FT 49930)
13	A GOOD HEART ● Feargal Sharkey	Virgin VS 808(12)
14	WALKING IN THE AIR Aled Jones	EMI (12)ALED 1
15	DON'T LOOK DOWN — THE SEQUEL Go West	Chrysalis GOW(X) 3
16	SPIES LIKE US Paul McCartney	Parlophone (12)R 6118
17	HIT THAT PERFECT BEAT Bronski Beat	Forbidden Fruit/London BITE(X) 6
18	THE SHOW Doug E Fresh & The Get Fresh Crew	Cooltempo/Chrysalis COOL(X) 116
19	DON'T YOU JUST KNOW IT Amazulu	Island (12)IS 233
20	DON'T BREAK MY HEART ○ UB40	DEP International/Virgin DEP 22(12)
21	THE POWER OF LOVE ★ Jennifer Rush	CBS A 5003 (12) —TX 5003)
22	SHE'S STRANGE Cameo	Club/Phonogram JAB(X) 25
23	WRAP HER UP Elton John	Rocket/Phonogram EJS 10(12)
24	ROAD TO NOWHERE Talking Heads	EMI (12)S 1111

NEXT 25 THE NEXT 25 THE NEX

76	(88) FOR YOU, Snowy White	R4 (12)FOR 3
77	(—) RAISE THE ROOF, The Conway Brothers	10(Virgin TEN 83(12)
78	(86) ONE NATION, Masquerade	Streetwave (M)KIRAN 59
79	(89) TONIGHT SHE COMES, The Cars	Elektra EKR 30(T)
80	(83) I JUST CALLED TO SAY I LOVE YOU (from 'Woman In Red'), Stevie Wonder	Motown TMGT(T) 1349
81	(—) SO NEAR TO CHRISTMAS, Alvin Stardust	Chrysalis ALV 3 (12) —CHS 122835)
82	(96) DON'T YOU FORGET ABOUT ME, Simple Minds	Virgin VS 749(12)
83	(90) P. MACHINERY, Propaganda	ZTT/Island (12)ZTAS 21
84	(79) WE CAN WORK IT OUT/DAY TRIPPER, The Beatles	Parlophone R 5389
85	(—) MY GUY, MY GIRL, Amii Stewart & Dion Estus	Sedition EDIT(L) 3310
86	(80) AGAIN, Jimmy Tarbuck	Safari SAFE 68
87	(72) WORDS WITH THE SHAMAN, David Sylvian	Virgin (12) —VS 835-(12)
88	(94) I'M GONNA TEAR YOUR PLAYHOUSE DOWN (U.S. Remix), Paul Young	CBS (12) —TA 6762)
89	(—) LET'S GO TO THE DISCO, Russ Abbot	Spirit FIRE(T) 9
90	(—) EASIER SAID THAN DONE, Jon Anderson	Elektra EKR 30(T)
91	(—) ALL THE LOVE (IN THE WORLD), Rose-Marie	A1 (12)A1 292
92	(—) EDGE OF DARKNESS, Eric Clapton with Michael Kamen	BBC (12) —12RSL 178)
93	(—) NEW YORK EYES, Nicole with Timmy Thomas	Portrait A 6805 (12) —TX 6805)
94	(—) MUSIC IS THE ANSWER, Colonel Abrams	PRT 7P 336 (12) —12P 336)
95	(87) CLOUDBUSTING, Kate Bush	EMI (12)KB 2
96	(—) I WISH IT COULD BE CHRISTMAS EVERY DAY, Wizzard	Harvest (12)HAR 5173
97	(—) DANCING IN THE STREET, David Bowie with Mick Jagger	EMI America (12)EA 204
98	(—) WHENEVER YOU NEED SOMEBODY, O'chi Brown	Magnet MAG(T) 288
99	(—) WHAT'S YOUR NAME, Zinno	WEA X8956(T)
100	(—) SHE SELLS SANCTUARY, The Cult	Beggars Banquet BEG 135(T)

Records to be featured on this week's Top of the Pops

38	ONE VISION Queen	EMI (12)QUEEN 6
39	THE HOKEY-COKEY Black Lace	Flair/Priority (12)LACE 3
40	WHEN A HEART BEATS Mik Kershaw	MCA MIK(T) 9
41	WHEN LOVE BREAKS DOWN Prefab Sprout	Kitchenware/CBS SK 21(12)
42	ABIDE WITH ME The Inspirational Choir with The Royal Choral Society	Portrait A4997
43	BECAUSE Julian Lennon	EMI 5538
44	BROTHERS IN ARMS Dire Straits	Vertigo/Phonogram DSTR 11(12)
45	WE ALL STAND TOGETHER ('Rupert and The Frog Song') Paul McCartney and The Frog Chorus	Parlophone R 6086
46	WHO'S ZOOMIN' WHO? Aretha Franklin	Arista ARIST (12)633
47	CHRISTMAS MEDLEY/AULD LANG SYNE Weekend	Lifestyle XY 1(2)
48	WHITE CHRISTMAS Keith Harris & Orville	Columbia DB 9121
49	SOMETHING ABOUT YOU ○ Level 42	Polydor POSP(X) 759
50	PICTURES IN THE DARK Mike Oldfield	Virgin VS 836 (12)
51	MERRY XMAS EVERYBODY Slade	Polydor POSP(X) 780
52	HOWARDS' WAY (Theme) The Simon May Orchestra	BBC RESL 174
53	WALKING IN THE AIR The Snowman featuring the voice of Peter Auty	Stiff LAD 1
54	DO YOU BELIEVE IN MIRACLES Slade	RCA PB 40449 (12) —PT 40450)
55	IT'S CHRISTMAS TIME Bryan Adams	A&M AM(Y) 297
56	STAIRWAY TO HEAVEN Far Corporation	Arista ARIST (12)639
57	IT'S IN EVERY ONE OF US Cliff Richard	EMI (12)EMI 5537
58	ALICE, I WANT YOU JUST FOR ME! Full Force	CBS (T)A 6640
59	TRAPPED ● Colonel Abrams	MCA MCA(T) 997
60	INSPECTOR GADGET Kartoon Krew	Champion CHAMP (12)6
61	LONELY THIS CHRISTMAS Mud	EMI (12)IRAK 187
62	BROKEN WINGS Mr. Mister	RCA PB 49945 (12) —PT 49946)

24	ROAD TO NOWHERE Talking Heads	EMI (12)EMI 5542
25	GIRLIE GIRLIE Sophia George	Winner WIN(T) 01
26	RUN TO THE HILLS Iron Maiden	EMI (12)EMI 5542
27	MR. D.J. The Concept	Fourth & Broadway/Island (12)BRW 40
28	LEAVING ME NOW (RE-MIX) Level 42	Polydor POSP(X) 776
29	AFTER THE LOVE HAS GONE Princess	Supreme SUPE (T)103
30	MATED David Grant/Jaki Graham	EMI (12)JAKI 6
31	THAT'S WHAT FRIENDS ARE FOR Dionne Warwick & Friends	Arista (12)ARIST 638
32	RUSSIANS Sting	A&M AM(Y) 292
33	NIKITA Elton John	Rocket/Phonogram EJS 9(12)
34	TAKE ON ME A-ha	Warner Brothers W9006(T)
35	SUN CITY Artists United Against Apartheid	Manhattan (12)MT 7
36	RING OF ICE Jennifer Rush	CBS (T)A 4745
37	SISTERS ARE DOIN' IT FOR THEMSELVES Eurythmics and Aretha Franklin	RCA PB 40339 (12"—PT 40340)

Shaky Bruce?

MERRY CHRISTMAS EVERYBODY
A6769

SANTA CLAUS IS COMING TO TOWN/MY HOME TOWN
A6773

Spice

52	BROKEN WINGS Mr. Mister	RCA PB 49945 (12"—PT 49946)
63	UNCLE SAM Madness	Zarjazz/Virgin JAZZ 7(12)
64	HEART OF LOTHIAN Marillion	EMI (12)MARIL 5
65	REVOLUTION The Cult	Beggars Banquet BEG 152(T)
66	REVOLUTION Thompson Twins	Arista TWINS (12)110
67	WINDSWEEP Bryan Ferry	EG/Polydor FERRY 3 (12"—FERRX 3)
68	WARRIOR GROOVE D.S.M.	10/Virgin (12"—DAZZ 45)
69	WHITE CHRISTMAS Bing Crosby	MCA BING 1
70	CARAVAN OF LOVE Isley Jasper Isley	Epic (T)A 6612
71	GLENN MILLER MEDLEY John Anderson Big Band	Priority (12)GLEN 1
72	GAMBLER Madonna	Geffen (T)A6585
73	LOST WEEKEND Lloyd Cole And The Commotions	Polydor COLEX) 5
74	THE TRUTH Colonel Abrams	MCA MCA(T) 1022
75	LOVING YOU'S A DIRTY JOB BUT SOMEBODY'S GOTTA DO IT Bonnie Tyler/Todd Rundgren	CBS (T)A 6662

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SINGLES twelve inch

1	(1) SAVING ALL MY LOVE FOR YOU, Whitney Houston	21	(21) SPIES LIKE US, Paul McCartney
2	(5) WEST END GIRLS, Pet Shop Boys	22	(29) HOKEY COKEY, Black Lace
3	(3) SEE THE DAY, Dee C. Lee	23	(20) MATED, David Grant/Jaki Graham
4	(2) I'M YOUR MAN, Wham!	24	(15) A GOOD HEART, Feargal Sharkey
5	(7) SHE'S STRANGE, Cameo	25	(New) ALICE, I WANT YOU JUST FOR ME!, Full Force
6	(10) DO THEY KNOW IT'S CHRISTMAS, Band Aid	26	(36) WHO'S ZOOMIN' WHO, Aretha Franklin
7	(4) DRESS YOU UP, Madonna	27	(New) WRAP HER UP, Elton John
8	(6) SEPARATE LIVES, Phil Collins and Marilyn Martin	28	(25) I SLEEP ON MY HEART (RE-MIX) (b/w Leaving Me Now), Level 42
9	(19) LAST CHRISTMAS, Wham!	29	(31) WARRIOR GROOVE, D.S.M.
10	(22) RUN TO THE HILLS, Iron Maiden	30	(14) ROAD TO NOWHERE, Talking Heads
11	(28) MERRY CHRISTMAS EVERYONE, Shaknir	31	(27) SUN CITY, Artists United Against Apartheid
12	(11) Mr. D.J., The Concept	32	(New) RUSSIANS, Sting
13	(8) THE SHOW, Doug E Fresh & The Get Fresh Crew	33	(34) THE POWER OF LOVE, Jennifer Rush
14	(18) GIRLIE GIRLIE, Sophia George	34	(New) DON'T YOU JUST KNOW IT, Amazulu
15	(16) HIT THAT PERFECT BEAT, Bronski Beat	35	(26) ONE VISION, Queen
16	(13) DON'T LOOK DOWN, Go West	36	(23) HEART OF LOTHIAN, Marillion
17	(12) AFTER THE LOVE HAS GONE, Princess	37	(37) INSPECTOR GADGET, Katoon Krew
18	(9) DON'T BREAK MY HEART, UB40	38	(30) SOMETHING ABOUT YOU (Sisa Mix), Level 42
19	(17) SAY YOU, SAY ME, Lionel Richie	39	(33) BROTHERS IN ARMS, Dire Straits
20	(24) WE BUILT THIS CITY, Starship	40	(New) ONE NATION, Masquerade

Week-ending December 21, 1985

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Alvin Stardust
— New DOUBLE PACK Single —
“So near to Christmas”
—AND—
“CLOCK on the WALL”
TWO Singles for the price of ONE
ALP 3

REVIEWS

Bush dominates 85's albums

NEW ORDER: Lowlife. Factory. "Dour" rumours scotched by a record saturated with humanity. Impossible to encapsulate in a couple of sentences, suffice to say, when the simple, transcendental chords of Love Vigilantes strike up — like its central character — I'm in heaven.

KATE BUSH: The Hounds Of Love. EMI. Operating totally without reference to what pop is accepted as being in 1985, Bush has created a multi-layered delight, full of childlike wonderment and the chilling touch of Nic Roeg's Don't Look Now. Innumerable plays later and hidden subtleties still emerge.

JESUS & MARY CHAIN: Psychocandy. blanco y negro. More than anyone could ever have hoped, beyond the debate, Psychocandy is a great record. Great tunes, great singing from Jim Reid, great noisy guitar and, of course, a sterling attitude.

PREFAB SPROUT: Steve McQueen. Kitchenware/CBS. For all of side one bar the last track, and the first two tracks on side two, Steve McQueen sees Paddy McAloon repaying the faith invested in him, with songs on being in and out of love that boast an eloquence unmatched in pop.

COLOURBOX: Colourbox. 4AD. As much for the free album given away with the first 10,000 as the LP itself. Colourbox are one perfect vision of what pop should be in the middle Eighties: utterly unfettered by the past, but at the same time using it for their own ingenious ends. Soul, reggae, doo-wop, heavy metal, pop into the blender with you!

THE WAKE: Here Comes Everybody. Factory. A record run through with one melancholy tone, but oh, how inspired are the keyboard and guitar's understanding of that mood. Pure as the driven snow, without the lush.

DEAD CAN DANCE: Spleen And Ideal. 4AD. While The Cocteau Twins have to these ears lost some of their astonishment through familiarity, Australian duo Dead Can Dance are operating in nearby waters and bringing to the surface some fabulous sunken treasure. Epic, overblown and totally enveloping.

BRILLIANT CORNERS: Growing Up Absurd. Revolver. Six-track mini-album from Bristol foursome, whose main handicap to mass acceptance is that none of them can drive so they can only do local gigs. Growing Up Absurd is a feast of Velvet's guitars and feisty little songs. Exciting!

JOHN BEST

DEEP PURPLE: The Anthology. EMI Deep Purple's greatest moments all in one package. Individually, the tracks are rock classics; together they are supreme.

AC/DC: Fly On The Wall. Atlantic. Inspired by the glorious simplicity of the Young brothers' writing, this band get better with each album. This LP is proof of the adage "simplicity is genius".

CHROME MOLLY: You Can't Have It All... Or Can You? Powerstation. Chrome Molly are the pick of the litter of metal bands to emerge in 1985. This album is on a par with debut works from the likes of Iron Maiden and Judas Priest.

CHEAP TRICK: Standing On The Edge. Epic Sparkling album that wallows in fun and revels in its own little jokes. It also contains some of the tightest, most professional delivery in the business.

ALCATRAZZ: Disturbing The Peace. EMI. Graham Bonnet's experience with Rainbow and Michael Schenker brought a touch of genuine class to this album and the opening track, God Blessed Video, gave it polish and innovation.

SLADE: Rogues Gallery RCA. In 20 years in rock'n'roll, Slade have learned all about being rogues and their cheeky enthusiasm for the industry that they have served so well is well captured here. It's also powerful evidence that there's no let-up in Holder/Lea's creative vision.

ROGUE MALE: First Visit. Music For Nations. Rogue Male are another of the new bands to make a highly promising

debut in the last 12 months. This speed-of-light offering hit that nice balance between power and overkill.

SCORPIONS: World Wide Live. EMI. The last time the Scorpions toured the UK, many were disappointed by the brevity and slackness of the set. This double live album captures the band as they would care to be remembered.

JEFF CLARK-MEADS

JESUS AND MARY CHAIN: Psychocandy. blanco y negro. When the fuses dies down, and it will, this will stand as one of the greats. Totally beyond imitation, seldom has an LP been so innovative, so challenging, yet so starkly relevant.

CHRISTY MOORE: Ordinary Man. WEA Ireland. Musically lush, but still lyrically tough, an LP of enormous appeal. Everything from the wit, the love and the outrage is included, all seductively wrapped in some of Donal Lunny's most beautiful arrangements.

COLOUR FIELD: Virgins And Philistines. Chrysalis. Almost folksy, always blue, Terry Hall and new chums justify the early promise, even if they did dare to temper with the peerless Sorry. Let's hope Terry can stick with this one and not scamper off just as things are getting good.

MOVING HEARTS: The Storm. Tara. The instrumental dexterity of Irish music presented in all its glory. The cry of the Uilleann pipe, as emotive as any vocal, held together this wonderful collection.

ROBERT WYATT: Old Rottenhat. Rough Trade. More in the slinky, plaintive style of Rock Bottom, Wyatt's political vision is as clear as ever, his compassion still all-embracing. In creating a category of his own, he simply continues, and has produced one of the best realised LPs of the year.

HUSKER DU: Flip Your Wig. SST. Where this combination of hard rock and spiralling harmonies come from and more, why it works, probably no one will ever know. Tight constructions, a useful snatch of thrash and Husker Du become, in their own special way, as loveable as The Ramones and The Buzzcocks.

THE POGUES: Rum Sodomy And The Lash. Stiff. If you like to take your drink and are open to the crack, live Pogues are for you. Once home you can listen to this and realise there's a lot more to Shane's songwriting. Best thing is it shuts up the dull sceptics, by not only being damn good, but selling well to those who know best anyway: the fans.

THE FALL: This Nation's Saving Grace. Beggars Banquet. Something of a double bluff here. At first, accessible, then difficult and then back we go to ultimately satisfying. This could be the best ever Fall LP, but in a couple of months time... Curious, never less than engaging.

DUNCAN HOLLAND

COLOURBOX: Colourbox. 4AD CAD 508. A stunning album covering a variety of styles with warm soulful vocals set to hard, crunching rhythms and an array of exquisite effects. Innovative and commercially polished.

FLESH FOR LULU: Big Fun City. Statik STAT LP 28. The ever wonderful Lulus produce yet another brilliant album full of strutting bravado and swaggering charm. Nick Marsh's moody blue vocals wrap exquisitely around Rocco's wild guitar to give the definitive album for gutter hearts everywhere.

BIG AUDIO DYNAMITE: This Is Big Audio Dynamite. CBS 26714. Mick Jones returns with a superb album chock-full of lively songs delivered in his engaging style and lyrics that display a wicked sense of humour as well as barbs. The juddering beatbox rhythms and dub mixed effects form a mesmerising soundtrack that is the equivalent of a Spaghetti Western film.

STEPHEN DUFFY: The Ups And Downs. 10/Virgin DIX 5. This album of brilliant songs shows that Stephen Duffy is not to be dismissed as just another pretty boy pop singer. Displays a wide diversity of styles from melancholy blues through moody jazz to sweet,

saccharin pop. A confection of perfection? I believe it is.

GENE LOVES JEZEBEL: Immigrant. Situation Two SITU 14. A classic album: a mesmerising vortex of sound with the twins' distinctive vocal style and echoing atmospherics. Their epic anthems seem to be gaining a definite commercial edge that could prove promising for next year.

THOMAS LEER: The Scale Of Ten. Arista 207 208. A criminally-ignored talent, this synthesizer wizard has come up with an album full of stylish classics from the soulful ballad Memories Of Reason, to the pulsing wonder of International. All are performed with an evocative warmth within an impressive crisp production.

KATE BUSH. Hounds Of Love. EMI KAB 1. One of the few artists who can convey a magical mystery within an innovative sound and still achieve hit singles. Her beautiful voice adds wonder to her compelling songs, especially on the hypnotic Cloudbusting and throughout the concept side of The Ninth Wave.

JERRY SMITH

PAUL YOUNG: The Secret Of Association. CBS. The long-awaited follow-up album to No Parlez from the country's best male singer in years, which included the marvellous Every Time You Go Away single.

KATE BUSH: Hounds Of Love. EMI. It had been a long wait since The Dreaming album, but Bush came up with an artistically wonderful album which restored her to where she belongs — the top of the chart.

JENNIFER RUSH. Jennifer Rush. CBS Rush came up from behind and eventually led the field with her awesome The Power Of Love million-selling single — the album indicates that she's no flash-in-the-pan success either.

BRYAN FERRY: Girls & Boys. EG/Polydor. Another welcome "comeback" album (for want of a better expression) proving that Ferry is still sounding as decadent, smooth and charismatic as ever.

VARIOUS: West Side Story. Deutsche Grammophon How to breathe new, invigorating life into an old score — no wonder really as Leonard Bernstein, the composer, was conducting and had an excellent supporting cast including Kiri Te Kanawa and José Carreras.

FIVE STAR: Luxury Of Life. Tent/RCA. Promising debut from the young family group from East London who could be our Jackson 5 of the Eighties.

VARIOUS: Requiem. His Master's Voice/EMI. Andrew Lloyd Webber's creative talent reached a new peak with this classical work interpreted by Plácido Domingo, Lorin Maazel, Sarah Brightman and Paul Miles-Kingston.

VARIOUS: The Sixties Vol. 4. Old Gold. Brilliant golden oldies compilation which includes the Walker Brothers, Righteous Brothers, Beach Boys, Procul Harum, Yardbirds and Easybeats — and not a single dud track among them.

CHRIS WHITE

JONI MITCHELL: Dog Eat Dog. Geffen. Returning to form and running parallel to fashion, not competing with it, Joni Mitchell successfully turned from love to politics — and hung on to the beauty of her music all the while.

SUZANNE VEGA: Suzanne Vega. A&M. Tender, folksy album, very much in the tradition of early Joni Mitchell, pinpointed Suzanne Vega as a developing artist — maybe even a nascent star — worth watching.

MATHILDE SANTING: Water Under The Bridge. WEA. The voice of the year: seductive, impish and witty, Santing not only sounds captivating, but she also wrote most of this lightweight, jazzy pop herself.

PREFAB SPROUT: Steve McQueen. Kitchenware Records. No longer on the brink of being big (they've arrived, as the resultant critical back-lash testifies), they finally got When Love Breaks Down into the charts and produced this patchy, but excellent album: when Paddy McAloon's good he sparkles.

THE CURE: Head On The Door. Fiction. A sub-Gothic cult no longer, The Cure outclassed Siouxsie *et al* with a stunning, unpredictable LP of shifting moods and sounds. Commercial and credible.

SHRIEKBACK: Oil And Gold. Arista Hopefully not the last we'll hear of them following their departure from Arista, Oil And Gold was a grower. What at first seemed a shade too subtle eventually emerged as a powerful work of epic proportions. Their finest yet.

THOMAS LEER: The Scale Of Ten. Arista. Take the ZTT sound, add warmth, subtract pomp and you've got Thomas Leer. Dynamic, poppy and self-assured, it's to be hoped that his departure from Arista is merely a hiccup in his brilliant career.

KATE BUSH: Hounds Of Love. EMI. The fact that this LP crops up in the selections of four writers of very different tastes says it all. Defying convention Kate Bush makes pop sound like a brand new concept on side-one and pulls of a *coup de grace* with the fascinating and mesmeric side two, The Ninth Wave.

ECHO & THE BUNNYMEN: Songs To Learn And Sing. Korova. Not a moment too soon: a singles compilation, adding to the evidence that the Bunnies have grown into a world-class group.

PHILIP GLASS. Mishima. Elektra. Scotching the myth that systems music lacks emotion, Philip Glass produced a towering soundtrack for the movie of the same name. An inspired piece of music that, as with Koyaanisqatsi, should bring an important contribution to the film itself.

DANNY VAN EMDEN

NICOLAS SOAMES' CLASSICAL CHOICE — p6

SINGLES

Reviewed by JERRY SMITH

COLENSO PARADE: Hallelujah Chorus And Other Coyote Yelps (Fire FIRE 7, Nine Mile/Cartel). This impressive Irish band have steadily grown in stature with every release and this rousing anthem is sure to help to establish them as one of the most promising new bands around. Producer Troy Tate has created a passionate, atmospheric mood with a surprisingly danceable undercurrent.

JAH WOBBLE. Blow Out (Lago LAGO 6, Rough Trade/Cartel). A mesmerising dance track with its deep vocal buried among bubbling synths and a lazy bass line. Proves to be hauntingly compelling and deserves wider exposure than its indie release will bring.

SWING OUT SISTER: Blue Mood (Mercury/Photogram MER (X) 207, PolyGram). Impressive debut for a band who have already received a considerable exposure in the hipper areas of the music press. Its bright, pulsing rhythms and smooth vocal should pick up plenty of airplay.

RAY PARKER JR: Girls Are More Fun (Arista ARIST 641, PolyGram). Memorable number taken from his current album, Sex And The Single Man, that is in a similar vein to his smash hit Ghostbusters. A good chart position is likely.

AMII STEWART & DEON ESTUS: My Guy, My Girl (Sedition EDIT (L) 3310, PRT). Disco queen and Wham! bass player team up for a rather uninspired version of Smokey Robinson classic. Competent — and the familiarity of the tune should ensure attention.

GARY NUMAN: Miracles (Numa NU 13, PRT). Particularly overblown, plodding synth number even by Gary Numan's standards. Ponderously sung, it will no doubt appeal to his legion of committed fans and then disappear without a trace.

FREIGHT TRAIN: Man's Laughter (Bam Caruso NRICO 31, Cartel). Excellent chiming psychedelic number that just might have some vague connection with that great British eccentric Julian Cope. Produced by Steven Lovell, it drives along on a lilting melody accompanied by raw, cosmic guitar.

THE LYRES: Someone Who'll Treat You Right Now (New Rose NEW 60, Rough Trade/Cartel). Disappointing four-track EP from this hotly-tipped American band as their sixties garage band guitars and gruff vocals fail to convey any of their powerful live presence. Features their own version of She Pays The Rent, which was recently covered with better results by The Nomads.

Chart newcomers

CONCEPT: Mr DJ (Fourth & Broadway BRW 40). US origin. Entered chart, December 14, 1985. Real LA DJ Eric Rico Reed with a funk-driven spoof of his own late night request show, featuring all manner of kooky callers.

WEEKEND: Christmas Party EP. (Lifestyle XY 1). UK origin. Entered chart, December 14, 1985. Studio aggregation, put together by Richard Jon Smith, working its way through a medley of such West Indian-flavoured faves as Rivers Of Babylon, Day-O and the more recent standards Feed The World, We Are The World, climaxing with You'll Never Walk Alone.

PETER AUTY & THE SINFONIA OF LONDON: Walking In The Air (From The Snowman) (Stiff LAD 1). UK origin. Entered chart, December 14, 1985. The original boy soprano version of Aled Jones' Top 40 entry, from the soundtrack of the award-winning Channel Four cartoon The Snowman.



KATE BUSH: four out of six reviewers can't be wrong.

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September 26

- *ACUFF, Roy STEAMBOAT WHISTLE BLUES, 1936-39 Rounder (USA) RSS 23/— (MW)
 ALLEN BAND, Pete JAZZIN' AROUND 2 Arb ARB 853/— £3.04 (CON)
 AMBROSE AND HIS ORCHESTRA HAPPY DAYS Saville CSUL 147 £3.04 (CON) Cassette
 ANDY, Horace & The Rhythm Queen ELEMENTARY Rough Trade ROUGH 82/— (JS/RT/I) Additional distributor
- *BATMOBILE BATMOBILE Kix 4 U (Holland) Kix 4 U 2222/— (MW)
 *BLAKE, John TWINKLING OF AN EYE Gramavision (USA) GR 8501/— (MW)
 *BLAKE, Norman LIGHTHOUSE ON THE SHORE Rounder (USA) R 0211/CROU 211 (MW)
 BOWLEY, Al 1931 SESSIONS Saville CSVL 150 £3.04 (CON) Cassette
 *BOOTH, Ken IMAGINE Park Heights PHLP 006/— £4.95 (JS)
 BROWN, Dennis WAKE UP Natty Congo NC 004LP/— £3.49 (JS)
 *BURNS, Eddie TREAT ME LIKE I TREAT YOU Moonshine (Belgium) BLP 106/— (MW)
 *BURRELL, Kenny A LA CARTE Muse MR 5317/— £3.65 (CON)
 *BURROUGH, Roslyn LOVE IS HERE Sunny Side SSC 1009/— £3.65 (CON)
 *CATES, Demo IN FLIGHT Abraham AALP 55/— £4.95 (JS)
 CARLISLE, Elsie SHE'S THE TALK OF THE TOWN Happy Days CHD 126/— £2.44 (CON)
 CHERELLE HIGH PRIORITY Tabu TBU 26699/— (C)
 *CHANDEL, Tim SEND ME SOME LOVING IMPERIAL (no catalogue number)/— £4.95 (JS)
 COTTON, Billy & His Band CRAZY WEATHER Happy Days CHD 125/— £2.44 (CON)
 COCHRAN, Eddie THE MANY STYLES OF EDDIE COCHRAN Conifer CFRC 505/MCFR 505 £2.44 (CON)
 *CORYELL, Larry COMIN' HOME Muse MR 5303/— £3.65 (CON)
 *COLE, Nat 'King' TOP POPS Capitol T 9110/— £3.65 (CON)
 CROSBY, Bing BING IN THE THIRTIES VOLUME 2 JSP JSP 1084 (H/H/IRS/MW/SW)
 *DARIN, Bobby FROM HELLO DOLLY TO GOODBYE CHARLIE Capitol T 2194/— £3.65 (CON)
 DANIELS, Charlie MEET THE BOYS Epic SPC 26700/40-26700 (C)
 *D'AMBROSIO, Meredith IT'S YOUR DANCE Sunny Side SSC 1011/— £3.65 (CON)
 DAVID DISCO DANCE ORCHESTRA DON'T WALK TO GO TO A DISCO David Disco KM 12826/— (A/Loose)
 DAVIS, Skeeter & NRBQ SHE SINGS, THEY PLAY Rounder (USA) R 3092/— (MW)
 DESMOND, Johnny MEMORIAL ALBUM Magic AWE 16/CAWE 16 £3.20 (CON)
 DIGANCE, Richard LIVE AT THE FAIRFIELD HILLS Dambuster DAM 011/— (CM/MW/Proj)
 DOTRICE FAMILY READ PETER PAN Conifer MCFR 108/9 £4.40 (CON) Cassette
 DOTRICE, Roy READS CHRISTMAS CAROLS Conifer MCFR 115/6 £4.40 (CON) Cassette
 DREDD FOOLE & THE DIN EAT MY DUST Homestead HMS 033/— £3.45 (I/RT)
 *EARLY B REALLY REALLY Sunet (no catalogue number)/— £4.95 (JS)
 *FAHEY, John RAIN FORESTS, DECANS AND OTHER THEMES Varrick (USA) VR 019/VRC 019 (MW)
 FIELDS, Gracie AMAZING GRACIE Saville SVL 170/CSVL 170 £3.04 (CON)
 FITS, THE FACT OR FICTION (Mini LP) Fits FIT 3/— (I/Red Rhino)
 *FLOWERPOT MEN, THE LET'S GO TO SAN FRANCISCO Teldec (Germany) 6.26179/4.26179 (CON)
 *GARLAND, Red I LEFT MY HEART MUSE MR 5311/— £3.65 (CON)
 GIBBONS, Carol BRIGHTER THAN THE SUN Saville SVL 174/CSVL 174 £3.04 (CON)
 GOODMAN, Benny BREAKFAST BALL Saville CSVL 172 £3.04 (CON) Cassette
 GOODMAN, Benny (Quintet and Sextet) SELECTET Swinghouse CSWH 17 (Cassette) (MW)
 *GRIFFITH, Albert & The Gladiators COUNTRY LIVING Heartbeat (USA) HB 36/— (MW)
 GREENSLADE, Arthur & Orchestra COUNTRY STRINGS Conifer CFRC 502/MCFR 502 £2.44 (CON)
 *GRIFFITH, Nanci ONCE IN A VERY BLUE MOON Philo (USA) PH 1096/CPH 1096 (MW)
 *HART, Billy OSHUMARE Gramavision (USA) GR 8502/0 (MW)
 HELLOWEEN WALLS OF JERICHO Noise N 0032/— £3.55 (I/RE)
 *HOOKER, Earl PLAY YOUR GUITAR, MR HOOKER Black Magic (Belgium) BM 9006/— (MW)
 *HOWARD, George STEPPIN' OUT Palo Alto PA 201/PAC 201 £3.96 (CON)
 HUTCHINGS, Ashley COMPLETE DANCING MASTER Hannibal HNB 4416/— (MW)
 *HOWARD, George ASPHALT GARDENS Palo Alto PA 8035/PAC 8035 £3.96 (CON)
 HYLTON, Jack TALK OF THE TOWN Saville CSVL 164 £3.04 (CON) Cassette
 JAZZ BUTCHER, THE LIVE IN HAMBURG Rebel RE 0016/— £3.95 (I/RE)
 JAH SHAKA COMMANDMENT OF DUB PART IV Jah Shaka SHAKALP 851/— £3.25 (JS)
 *JIM & JESSE THE EPIC BLUEGRASS HITS Rounder (USA) RSS 20/— (MW)
 *JOHNSON MOUNTAIN BOYS, THE WE'LL STILL SING ON Rounder (USA) R 0205/— (MW)
 KIPPER FAMILY, THE EVER DECREASING CIRCLES Dambuster DAM 012/— (CM/MW/PROJ)
 *LEE, Peggy JUMP FOR JOY Capitol T 979/— £3.65 (CON)
 *LONDON, Julie ALL THROUGH THE NIGHT Capitol LST 7434/— £3.65 (CON)
 *LONDON SYMPHONY ORCHESTRA NEW ROCK CLASSICS Teldec (Germany) 6.26186/4.26186 £3.50 (CON)
 *MARTIN, Dean SINGS Capitol T 401/— £3.65 (CON)
 *MARTINO, Pat CONSCIOUSNESS Muse MR 5039/— £3.65 (CON)
 MIGHTY DIAMONDS, THE STRUGGLING Live And Learn LLLP 015/— £3.49 (JS)
 *MORSE, Ella Mae THE MORSE CODE Capitol T 898/— £3.65 (CON)
 MOLLY HATCHET DOUBLE TROUBLE LIVE Epic EPC 88670/40-88670 (C)
 *NASHVILLE BLUEGRASS BAND, THE MY NATIVE HOME Rounder (USA) R 0212/— (MW)
 NATURAL TOUCH COLLECTORS ITEM NK Records NKRLP 003/— £3.49 (JS)
 ORIGINAL CAST RECORDING FRENCH RECORDING OF LES MISERABLES First Night SCENE 2/SCENE 2 (P)
 PAYNE, Jack & THE BBC Dance Orchestra RADIO NIGHTS Saville CSVL 152 £3.04 (CON) Cassette
 *PALMER, Poli HUMAN ERROR Teldec (Germany) 6.26208/— £3.50 (CON)
 PETER AND THE TEST TUBE BABIES MINI LP Trapper No Fears 1/— (I/Red Rhino)
 *PETERS, Mike/Bob WILBER/Birelli Lagrene DJANGO'S MUSIC Stash (USA) ST 253/— (MW)
 PONTIAC BROTHERS DOLL HUT Fountain of Youth FLP 1014/— £3.45 (I/RT)
 RAPIDS, THE TURNING POINT Nervous NERD 19/— £3.45 (I/RT)
 *RENO, Johnny And The Sax Maniacs FULL BLOWN Rounder (USA) R 9001/CROU 9001 (MW)
 *REID TRIO, Rufus SEVEN MINDS Sunny Side SSC 1010/— £3.65 (CON)
 *ROCHESTER VEASLEY BAND Gramavision (USA) GR 8505/— (MW)
 *SAW, Tenor & Cocoa TEA CLASH Witty BM 003/— £3.49 (JS)
 SHAFER, Doreen WONDERFUL SOUND Review REV 008/— £3.25 (JS)
 *SHAW, Woody SETTING STANDARDS Muse MR 5318/— £3.65 (CON)
 SIFFRE, Labi THE LABI SIFFRE COLLECTION Conifer CFRC 506/MCFR 506 £2.44 (CON)
 SKAGGS, Ricky LIVE IN LONDON Epic EPC 26518/40-26518 (C)
 *SMITH, Keely POLITELY Capitol T 1073/— £3.65 (CON)
 *STAINES, Bill WILD WILD HEART Philo (USA) PH 1100/— (MW)
 *SUMAC, Yma FUEGO DEL ANDE Capitol T 1169/— £3.65 (CON)
 *SWARTZ, Harvey URBAN EARTH Gramavision (USA) GR 8503/— (MW)
 TERRAPLANE BLACK AND WHITE Epic EPC 26439/— (C)
 THOMPSON, Richard GUITAR VOCAL Hannibal HNB 4801/— (MW)
 *TORRE, Mel ROUND MIDNIGHT Stash (USA) ST 252/— (MW)
 *VARIOUS DANCE HALL LIFE (2LP) Street Corner (no catalogue number)/— £5.75 (JS)
 *VAN DUSER, Guy GOT THE WORLD ON A STRING Rounder (USA) R 3081/— (MW)
 VARIOUS FINGER SNAPPERS Soul Supply SS 105/— (MW) Additional distributor
 VARIOUS JAZZ JUICE Street Sounds SOUND 1/ZCSND 1 (A)
 VARIOUS MILITARY BANDS PLAY FAVOURITE THEMES Conifer CFRC 503/MCFR 503 £2.44 (CON)
 VARIOUS THE MODERN TIMES Soul Supply SS 106/— (MW) additional distributor
 VARIOUS MYTHS VOL 2 (Inc. SPK, Hula) Subrosa SUB 33002-1 £3.50 (I/RT)
 *VARIOUS PSYCHO ATTACK OVER EUROPE Kix 4 U (Holland) Kix 4 U 3335/— (MW)
 *VARIOUS ROUNDER FOLK VOL 1 Rounder (USA) AN 04/ANC 04 (MW)
 *VARIOUS ROUNDER FOLK VOL 2 Rounder (USA) AN 05/ANC 05 (MW)
 *VARIOUS SOULIN' VOL 1 Moonshine (Belgium) BLP 501/— (MW)
 *VARIOUS THE POWER OF LOVE (Inc. Jennifer Rush, Billy Ocean) Capitol 6.26144/4.26144 £3.96 (CON)
 *VARIOUS THE BLUEGRASS ALBUMS VOL 4 Rounder (USA) R 0210/— (MW)
 *VARIOUS THE CUTTING EDGE (Inc. Squire, The Blades Razor RAZS 16/— (P)
 *VARIOUS TOP TWELVE DISCO SINGLES KMK Records PKLP 200/— £4.95 (JS)
 *VARIOUS WELSH MALE VOICE CHOIRS WE'LL KEEP A WELCOME Conifer CFRC 504/MCFR 504 £2.44 (CON)
 *VARIOUS WEST COAST GUITAR GREATS Moonshine (Belgium) BLP 108/— (MW)
 *WHITFIELD, Barence And The Savages DIG YOURSELF Rounder (USA) R 9007/CROU 9007 (MW)
 *WILLIAMS, James ALTER EGO Sunny Side SSC 1007/— £3.65 (CON)
 *YAZ KAZ EGG OF PURANA Gramavision (USA) GR 7015/— (MW)

COMPACT DISC

- **CROSS, Christopher EVERY TURN OF THE WORLD Warner Brothers 925341-2 (Compact Disc) £7.99 (W)
 **ECHO & THE BUNNYMEN SONGS TO LEARN AND SING Korova 240 767-2 (Compact Disc) (W)
 **GLASS, Philip MISHIMA Nonesuch 979113-2 (Compact Disc) £7.99 (W)
 **JONES, Aled ALED JONES WITH BBC WELSH CHORUS 10/BBC AJCD 2360 (Compact Disc) (E)
 **PAIGE Elaine LOVE HURTS WEA 240 769-2 (Compact Disc) £7.99 (W)
 **RUSH, Jennifer JENNIFER RUSH CBS CD 26488 (Compact Disc) £7.29 (C)
 **SADE PROMISE Epic CD 86318 (Compact Disc) £7.29 (C)
 **SHARKEY, Feargal FEARGAL SHARKEY Virgin CDV 2360 (Compact Disc) (E)
 **SHEILA E ROMANCE 1600 Warner Brothers 925 317-2 (Compact Disc) (W)
 **SIMPLY RED PICTURE BOOK Elektra 960 452-2 (Compact Disc) (W)
 **SUMMER, Donna THE SUMMER COLLECTION Mercury/Phonogram 826 144-2 (Compact Disc) £6.79 (F)

Mon 23 Dec 1985-Fri 3 Jan 1986
 Album Releases: 107 Compact Discs: 12

Distributor Codes

- A — PRT 01 640 3344
 ADS — Advance
 01-771 3904
 BACKS — 0603 26221
 BM — BiBi Magnetics
 01-575 7117
 BU — Bullet 08894 76316
 C — CBS 01 960 2155
 CA — Calliac 01 836 3646
 CAS — Castle 01 871 1419
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 CM — Celtic Music
 0423 888979
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 C.P. — Counterpoint
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 DIS — Discovery 067 285 406
 DS — D Sharp 0689 39329
 E — EMI 01-561 8722
 ERT — Earthworks
 01-833 3952
 F — PolyGram 01-590 6044
 FAL — Falling A 0255 74730
 FOL — Folksound 0203
 711935
 FP — Faulty 01-727 0734
 FPS — 77 45512
 G — Lightning 01-969 8344
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 GRI — Geoff's Records
 International 01-804 8100
 GY — Greyhound
 01-385 8146
 H — HR Taylor 021 622 2377
 HS — Hotshot 0532 742106
 I — Cartel (Backs, Rough
 Trade) and Fast Forward
 031 225 9297
 Probe — 051 236 6591
 Nine Mile — 0926
 881292/881293
 Red Rhino (Nih) —
 0904 641415
 Revolver — 0272 541291
 KF — 01 361 2287
 IMP — Impex Musik
 01 229 5454
 IMS — Import Music
 Services (via PolyGram)
 01 590 6044
 INV — Invicta Audiovisuals
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 (Chris Wellard)
 J — Jungle 01-359 9161
 JS — Jetstar 01-961 5818
 JSU — Jazz Services
 Unlimited 0422 64773
 K — K tel 01-992 8000
 KS — Kingdom —
 01-836 4763
 LO — Londisc 0206 271069
 M — MSD — 01-961 5646
 MMG — Magnum Music
 Group 0784-65333
 MIS — Music Industry
 Services 01 519 1215
 MK — 0292 521241
 ML — Mainline 01-683 0330
 MO — Mole Jazz 01-278 0703
 MW — Making Waves
 01-481 0593
 N — Neon 0785 41311
 O — Outlet 0232 222826
 OR — Orbione 01 965 8292
 P — Pinnacle 0689 73146
 PAC — Pacific 01 267 2917/8
 PID — Private Independent
 Distributor
 PK — Pickwick 01-200 7000
 PR — President 01-839 4672
 PROJ — Projection
 0702 72281
 R — RCA 021-525 3000
 RA — Rainbow 01-589 3254
 RC — Rollercoaster
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 REC — Recommended
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 RH — Rhino 01-965 9223
 RL — Red Lightnin'
 037 988 693
 RM — Record Merchandisers
 01-848 7511
 ROSS — Ross 08886 2403
 RT — Rough Trade
 01 833 2133
 SIL — Silva Screen 01-430
 1317
 SM — Starr Marketing
 Services 01 892 1377
 SO — Stage One 0428 4001
 SOL — Solomon & Pares
 0494 32711
 SP — Spartan 01 903 8223
 ST — Studio Import
 01 580 3438/9
 STY — Stylus 01-453 0886
 SW — Swift 0424 220028
 T — Trojan 01-969 6651
 TB — Terry Blood
 0782 620321
 TE — Tent 0708 751881
 TR — Triple Earth
 01-995 7059
 V — Vista Sounds
 01-953 1661
 VFM — VFM Cassette
 Distributors 08447
 731/0296 37307
 W — WEA 01 998 5929
 WRD — Worldwide Record
 Distributors 01-636 3925
 X — Clyde Factors
 041 221 9844
 Y — Relay 01-579 6125

TOP US ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	2	HEART, Heart		Capitol
2	1	MIAMI VICE, Soundtrack		MCA
3	3	SCARECROW, John Cougar Mellencamp		Riva
4*	4	AFTERBURNER, ZZ Top		Warner Bros
5*	7	THE BROADWAY ALBUM, Barbra Streisand		Columbia/CBS
6	5	BROTHERS IN ARMS, Dire Straits		Warner Bros
7	6	IN SQUARE CIRCLE, Stevie Wonder		Tamla
8	8	BORN IN THE U.S.A., Bruce Springsteen		Columbia/CBS
9	9	WHITNEY HOUSTON, Whitney Houston		Arista
10	10	POWER WINDOWS, Rush		Mercury
11	11	SONGS FROM THE BIG CHAIR, Tears For Fears		Mercury
12*	15	GREATEST HITS, The Cars		Elektra
13	13	THE DREAM OF THE BLUE TURTLES, Sting		A&M
14	12	ROCK ME TONIGHT, Freddie Jackson		Capitol
15	14	KNEE DEEP IN THE HOOPLA, Starship		GrunT
16	16	WHO'S ZOOMIN' WHO, Aretha Franklin		Arista
17*	17	WELCOME TO THE REAL WORLD, Mr Mister		RCA
18*	23	ONCE UPON A TIME, Simple Minds		A&M/Virgin
19*	20	RECKLESS, Bryan Adams		A&M
20*	60	ROCK A LITTLE, Stevie Nicks		Modern
21	18	NO JACKET REQUIRED, Phil Collins		Atlantic
22	19	LIVE AFTER DEATH, Iron Maiden		Capitol
23*	24	HERE'S TO FUTURE DAYS, Thompson Twins		Arista
24	22	GREATEST HITS VOL 1 & II, Billy Joel		Columbia/CBS
25*	25	EMERGENCY, Kool & The Gang		De-Lite
26*	N	PROMISE, Sade		Portrait
27*	28	HOW COULD IT BE, Eddie Murphy		Columbia/CBS
28*	32	READY FOR THE WORLD, Ready For The World		MCA
29*	29	SWEET DREAMS, Soundtrack		MCA
30*	35	WHITE NIGHTS, Soundtrack		Atlantic
31	31	SUN CITY, Artists United Against Apartheid		Manhattan
32	21	LOVIN' EVERY MINUTE OF IT, Loverboy		Columbia/CBS
33	27	ASYLUM, Kiss		Mercury
34*	36	THAT'S WHY I'M HERE, James Taylor		Columbia/CBS
35*	N	SO RED THE ROSE, Arcadia		Capitol
36	26	HUNTING HIGH AND LOW, A-Ha		Warner Bros
37	39	DONE WITH MIRRORS, Aerosmith		Geffen
38*	38	MEETING IN THE LADIES... Klymaxx		MCA/Constellation
39*	51	SEVEN THE HARD WAY, Pat Benatar		Chrysalis
40*	40	DO YOU, Sheena Easton		EMI America

BULLETS 41-100

42*	44	WHITE CITY — A NOVEL, Pete Townshend		Atco
43*	71	ROCKY IV, Soundtrack		Scotti Bros
44*	45	LISTEN LIKE THIEVES, Inxs		Atlantic
47*	65	MANILOW, Barry Manilow		RCA
48*	54	STRENGTH, The Alarm		I.R.S./MCA
51*	55	CUPID AND PSYCHE 85, Scritti Politti		Warner Bros
52*	52	THE HEART OF THE MATTER, Kenny Rogers		RCA
55*	72	ALL IN LOVE, New Edition		MCA
58*	87	BIOGRAPH, Bob Dylan		Columbia/CBS
63*	63	DOG EAT DOG, Joni Mitchell		Geffen
65*	67	BOY IN THE BOX, Corey Hart		EMI America
66*	117	PACK UP THE PLANTATION — LIVE, Tom Petty And The Heartbreakers		MCA
67*	69	ICE ON FIRE, Elton John		Geffen
68*	70	ASTRA, Asia		Geffen
69*	N	FRIENDS, Dionne Warwick		Arista
70*	N	COME OUT AND PLAY, Twisted Sister		Atlantic
71*	N	UNDER LOCK AND KEY, Dokken		Elektra
72*	73	TA MARA & THE SEEN, Ta Mara & The Seen		A&M
73*	75	SLAVE TO THE RHYTHM, Grace Jones		Manhattan Island
74*	74	ROMANCE 1600, Sheila E.		Paisley Park
80*	82	HERO, Clarence Clemons		Columbia
81*	83	9012 LIVE — THE SOLOS, Yes		Atco
85*	96	CHRISTMAS, Alabama		RCA
87*	89	7800° FAHRENHEIT, Bon Jovi		Mercury
90*	93	PRIMITIVE LOVE, Miami Sound Machine		Epic
96*	105	CUT THE CRAP, The Clash		Epic

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart courtesy Billboard December 21, 1985

INCORPORATING LP
CD & CASSETTE SALES

TOP 100 ALBUMS

★ ★ ★ = TRIPLE PLATINUM (900,000 units) ★ ★ = DOUBLE PLATINUM (600,000 units) ★ = PLATINUM (300,000 units) ● = GOLD (100,000 units) ○ = SILVER (60,000 units) **NEW** = NEW ENTRY **RE** = RE-ENTRY

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
1	2	4	NOW — THE CHRISTMAS ALBUM ★★ ★ Various (Various)	Virgin/EMI NOX 1 (E) C: TC NOX 1
2	1	3	NOW, THAT'S WHAT I CALL MUSIC 6 ★★ ★	Virgin/EMI NOW 6 (E) C: TC NOW 6
3	3	3	HITS 3 ★★ Various (Various)	CBS/WEA HITS 3 (W) C: HITS 3
4	5	31	BROTHERS IN ARMS ★★ ★ Dire Straits (Mark Knopfler/Neil Dorfsman)	Vertigo/Phonogram VERN 25 (F) C: VERHC 25, CD: 824 499-2
5	7	6	PROMISE ★★ Sade (Robin Millar (7)/Robin Millar/B. Rogan/M. Pella/Sade (11)/B. Rogan/Sade (1))	Epic EPC 86318 (C); C: 40-86318; C: WEA 28C, CD: 240796-2
6	4	6	THE SINGLES COLLECTION ★ Spandau Ballet (Swain/Jolley/Spandau Ballet (8) Burgess (6) Burgess/Horn (1))	Chrysalis SBTV 1 (F) C: ZSBTV 1
7	6	10	THE LOVE SONGS ★★ George Benson (Various)	K-tel/WEA NE 1308 (K) C: CE 2308
8	9	57	LIKE A VIRGIN ★★ ★ Madonna (Nile Rodgers (9) Madonna/Steve Bray (1))	Sire WX 20 (W) C: WX20C, CD: 925181-2
9	8	6	THE GREATEST HITS OF 1985 ★ Various (Various)	Telstar STAR 2269 (R) C: STAC 2269
10	11	6	THE LOVE ALBUM ★ Various (Various)	Telstar STAR 2268 (R) C: STAC 2268
11	14	15	LEAVE THE BEST TO LAST ★ James Last (James Last)	Polydor PROLP 7 (F) C: PROMC 7, CD: 827393-2
12	13	5	GOLD ● Barbara Dickson (Pip Williams/Various)	K-tel ONE 1312 (K) C: OCE 2312
13	10	6	LOVE HURTS ● Elaine Paige (Tony Visconti)	WEA WX 28 (W) C: WX 28C, CD: 240796-2
14	12	5	I LOVE A PARTY ● Russ Abbot (Ben Findon)	K-tel ONE 1313 (K) C: OCE 2313
15	15	6	ICE ON FIRE ● Eton John (Gus Dudgeon)	Rocket/Phonogram HISP 26 (F) C: REWND 26, CD: 826213-2
16	16	7	JAMBOREE BAG NUMBER 3 ● Chas & Dave (Chas & Dave)	Rockney/Towerbell ROE 914 (E) C: ZCROC 914
17	24	5	ALED JONES WITH THE BBC WELSH CHORUS ● Aled Jones with the BBC Welsh Chorus (Hefin Owen & Bob Coles)	10/BBC A J 1 (E) C: CAJ 1, CD: AJCD 2360
18	30	5	THE CLASSIC TOUCH ● Richard Claydon/O. Toussaint/G. Salleses	Decca/Delphine SKL 5343 (F) C: KSKK 5343
19	17	6	JENNIFER RUSH ★ Jennifer Rush (Günther Mende/Candy de Rouge)	CBS 26488 (C) C: 40-26488, CD: 26488
20	20	7	REMINISCING — THE HOWARD KEEL COLLECTION ● Howard Keel (James Fitzgerald)	Telstar STAR 2259 (R) C: STAC 2259
21	23	42	SONGS FROM THE BIG CHAIR ★ ★ Tears For Fears (Chris Hughes)	Mercury/Phonogram MERH 58 (F) C: MERHC 58, CD: 824300-2
22	18	3	PARTY PARTY 2 ● Black Lace (Various)	Telstar STAR 2266 (R) C: STAC 2266
23	23	23	GREATEST HITS VOLUME I AND VOLUME II ★ Billy Joel (Various)	CBS 88666 (C) C: 40-88666, CD: 88666
24	22	9	WORLD MACHINE ● Level 42 (Wally Badarou/Level 42)	Polydor POLH 25 (F) C: POLHC 25, CD: 827487-2
25	26	7	THE VERY BEST OF COMMODORES ● Commodores (Various)	Telstar STAR 2249 (R) C: STAC 2249
26	52	2	WHITNEY HOUSTON ● Whitney Houston (Jermaine Jackson (3)/Kashif (2)/M. Masser (4)/N. M. Walden (1))	Arista 206 978 (F) C: 406 978
27	21	6	THE POWER OF CLASSIC ROCK ● The London Symphony Orchestra with The Royal Choral Society (Jeff Jarratt/Don Redman)	Portrait PRT 10049 (C) C: 40-10049
28	41	37	GO WEST ● Go West (Gary Stevenson)	Chrysalis CHR 1495 (F) C: ZCHR 1495, CD: CDD 1495
29	28	13	HOUDONS OF LOVE ★ Kate Bush (Kate Bush)	EMI KAB 1 (E) C: TC KAB 1, CD: CDP 746164-2
30	46	11	ELVIS PRESLEY — BALLADS Elvis Presley (—)	Telstar STAR 2264 (R) C: STAC 2264
31	34	43	NO JACKET REQUIRED ★★ ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TC V 2345, CD: CDV 2345
32	29	9	WEST SIDE STORY ● Various — Leonard Bernstein/Kiri Te Kanawa/José Carreras/Tatiana Troyanos (John McClure)	Deutsche Grammophon 415253-1 (F) C: 415253-4 CD: 415253-2
33	25	7	ROCK ANTHEMS ● Various (Various)	K-tel NE 1309 (K) C: CE 2309
34	38	4	"CRACKERS" — THE SLADE CHRISTMAS ALBUM ● Slade (Jim Lea (12)/John Punter (3))	Telstar STAR 2271 (R) C: STAC 2271
35	27	4	EASY PIECES ● Lloyd Cole and The Commotons (Clive Langer/Alan Winstanley)	Polydor LCLP 2 (F) C: LCMC 2, CD: 827670-2
36	31	8	ONCE UPON A TIME ● Simple Minds (Jimmy Iovine/Bob Clearmountain)	Virgin V 2364 (E) C: TC V 2364, CD: CDV 2364
37	39	7	THE BEST OF ANDREW LLOYD WEBBER — OVATION ● Various — including Barbara Dickson/Paul Nicholas/Rebecca Storm (Del Newman)	K-tel ONE 1311 (K) C: OCE 2311
38	32	7	AFTERBURNER ● ZZ Top (Bill Ham)	Warner Brothers WX 27 (W) C: WX 27C, CD: 925432-2
39	42	22	THE KENNY ROGERS STORY ★ Kenny Rogers (Various)	Liberty EMTV 39 (E) C: TC-EMTV 39
40	33	6	THE EASTENDERS SING-ALONG ● Original BBC TV Cast (Tony Hiller/Simon May)	BBC REB 586 (A) C: ZCF 586
41	58	3	PERFORMANCE — VERY BEST OF TIM RICE & ANDREW LLOYD WEBBER Various — inc. David Essex, Elaine Paige (Various)	Telstar STAR 2262 (C) C: STAC 2262 (R)
42	53	26	MISPLACED CHILDHOOD ★ Marillion (Chris Kimsey)	EMI MRL 2 (E) C: TC MRL 2, CD: CDP 746160-2
43	40	5	SONGS TO LEARN AND SING ● Echo & The Bunnymen (Various)	Korova KODE 13 (W) C: CODE 13, CD: 240767-2
44	64	26	THE DREAM OF THE BLUE TURTLES ● Island Life (Sting/Pete Smith)	A&M DREAM 1 (F) C: DREMC 1, CD: DREMD 1
45	47	2	ISLAND LIFE ● Grace Jones (Chris Blackwell/Alex Sadkin (6)/Tom Moulton (3)/Trevor Horn (1))	Island GJ 1 (E) C: GJC 1
46	45	128	QUEEN GREATEST HITS ★★ ★ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30, CD: GQP 746033-2
47	35	5	FEARGAL SHARKEY ● Feargal Sharkey (David A. Stewart)	Virgin V 2360 (E) C: TC V 2360, CD: CDV 2360
48	36	9	THE SINGLES 81—85 ● Depeche Mode (Daniel Miller/Depeche Mode (all 13 tracks) with Gareth Jones (3))	Mute MUTEL 1 (I/RT/SP) CD: CD MUTEL 1 C: C MUTEL 1
49	NEW	3	FINE YOUNG CANNIBALS ● Fine Young Cannibals (Gfitt/Cox/Steele/Millar/Pela)	London LONLP 16 (F) C: LONC 16
50	70	3	MORE GREEN VELVET ● Various (Various)	Telstar STAR 2267 (R) C: STAC 2267

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
51	49	22	MADONNA ● Madonna (Reggie Lucas)	Sire WX 22 (W) C: WX 22C, CD: 923867-2
52	63	5	MAKE IT BIG ★★ ★ Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311, CD: 86311
53	44	15	BAGGARIDDIM ● UB40 (UB40/Ray "Pablo" Falconer)	DEP International/Virgin LP DEP 10 (E) C: CADEP 10, CD: DEPCD 10
54	77	2	AMAZING GRACE ● Judy Collins (Tony Britten/Keith Grant/Judy Collins)	Telstar STAR 2265 (R) C: STAC 2265
55	51	80	BORN IN THE U.S.A. ★★ ★ Bruce Springsteen (B. Springsteen/J. Landau/C. Plotkin/S. Van Zandt)	CBS 86304 (C) C: 40-86304, CD: 86304
56	48	5	TELLYHITS ● Various (Various)	Stylus/BBC BB5R 508 (STY) C: BB5C 508
57	37	3	SO RED THE ROSE ● Arcadia (Alex Sadkin/Arcadia)	Parlophone Odeon PCSD 101 (E) C: TC PCSD 101
58	82	9	BLUE SKIES ● Kiri Te Kanawa/Nelson Riddle & His Orchestra (Paul Myers)	London KTKT 1 (F) C: KTKC 1, CD: 414 866-2
59	59	74	DIAMOND LIFE ★★ ★ Sade (Robin Millar)	Epic EPC 26044 (S) C: 40-26044, CD: 26044
60	43	5	BITTER SWEET ● King (Richard James Burgess)	CBS 86320 (C) C: 40-86320
61	61	6	THE LEGEND OF BILLIE HOLIDAY ● Billie Holiday (—)	MCA BHTV 1 (F) C: BHTVC 1
62	50	9	LOVE ● The Cult (Steve Brown)	Beggars Banquet BEGA 65 (W) C: BEGC 65
63	55	43	RECKLESS ★ Bryan Adams (Bryan Adams/Bob Clearmountain)	A&M AMA 5013 (F) C: AMC 5013, CD: CDA 5013
64	56	9	AT THE END OF THE DAY ● The Fureys & Davey Arthur (Phil Coulter)	K-tel ONE 1310 (K) C: OCE 2310
65	73	78	PRIVATE DANCER ★★ Tina Turner (Various)	Capitol TINA 1 (E) C: TC TINA 1, CD: CDP 746041-2
66	60	6	LIPSTICK POWDER AND PAINT ● Shakin' Stevens (Dave Edmunds)	Epic EPC 26646 (C) C: 40-26646
67	57	33	BE YOURSELF TONIGHT ★ Eurythmics (David A. Stewart)	RCA PL 70711 (R) C: PK 70711, CD: CDP 70711
68	65	26	LITTLE CREATURES ● Talking Heads (Talking Heads)	EMI TAH 2 (E) C: TAHTC 2, CD: CDP 746158-2
69	75	4	THE PRINCE'S TRUST COLLECTION ● Various (Various)	Telstar STAR 2275 (R) C: STAC 2275
70	62	10	THE GIFT ● Midge Ure (Midge Ure)	Chrysalis CHR 1508 (F) C: ZCHR 1508
71	71	8	THE COMPLETE MIKE OLDFIELD ● Mike Oldfield (M. Oldfield all 16 tracks with David Hentschel (4) Simon Phillips (3) Tom Newman (1))	Virgin MOC 1 (E) C: CMOC 1; C: D: MOC 1 C: KTKC 1, CD: CDP 746041-2
72	66	7	HUNTING HIGH AND LOW ● a-ha (Tony Mansfield (7)/Alan Tarney (2)/John Ratcliff/a-ha (1))	Warner Brothers WX 30 (W) C: WX 30C, CD: 925 300-2
73	80	26	ALL THROUGH THE NIGHT ● Aled Jones with BBC Welsh Symphony Orchestra & Chorus (Bob Coles/Hefin Owen)	BBC REH 569 (A) C: ZCR 569
74	54	2	VELVET WATERS ● Various (Various)	Stylus SMR 8507 (STY) C: SMC 8507
75	79	3	THE SECRET OF ASSOCIATION ★★ Paul Young (Laurie Latham)	CBS 26234 (C) C: 40-26234, CD: 26234
76	85	113	CAN'T SLOW DOWN ★★ ★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (E) C: CSTMA 8041, CD: MCD 80659
77	81	9	LIVE AFTER DEATH ● Iron Maiden (Martin Birch)	EMI RIP (E) C: TC RIP 1
78	NEW	1	HEART AND SOUL ● Barry White (Various)	K-tel NE 1316 (E) C: CE 2316
79	69	108	U2 LIVE "UNDER A BLOOD RED SKY" ★★ ★ U2 (Jimmy Iovine)	Island LMA 3 (E) C: IMC 3
80	NEW	1	THE NEW SOUND OF CHRISTMAS ● The Manchester Boy's Choir (Peter Moss)	K-tel ONE 1314 (K) C: OCE 2314
81	89	4	MEMORIES ● Brendan Shine (Paul Hodsman)	Play PLATYV 3 (SP) C: CPLAYTV 3
82	86	53	ALCHEMY — DIRE STRAITS LIVE ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERVC 11, CD: 818243-2
83	88	3	VOICES FROM THE HOLY LAND ● BBC Welsh Chorus/Aled Jones (Trebble) conductor J.H. Thomas (H. Owen/B. Coles) C ZCM 564	BBC REC 564 (A) C: ZCM 564
84	NEW	1	STREET SOUNDS ELECTRO 10 ● Various (Various)	Street Sounds ELCS10 10 (A) C: ZCELC 10
85	94	2	THE SNOWMAN ● Howard Blake conducting The Sinfonia of London (Howard Blake)	CBS 71116 (C) C: 40-71116
86	98	28	FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TC V 2185, CD: CDV 2185
87	67	28	BOYS AND GIRLS ★ Bryan Ferry (Rhett Davies/Bryan Ferry)	EG/Polydor EGLP 62 (F) C: EGMG 62, CD: 825 659-2
88	91	63	THE UNFORGETTABLE FIRE ★ U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: UZC 5, CD: CID 102
89	83	2	ROCK A LITTLE ● Stevie Nicks (Jimmy Iovine)	Modern PCS 7300 (E) C: TC-PCS 7300
90	RE	1	THE CHRISTMAS CAROL COLLECTION ● Various (Various)	Fame WHS 4130001 (E) C: TC WHS 4130004
91	74	9	OUT NOW !! 2 ★ Various (Various)	Chrysalis/MCA OUTV 2 (F) C: ZOUTV 2
92	78	9	MACALLA ● Clannad (Steve Nye)	RCA PL 70894 (R) C: PK 70894
93	RE	1	ALF ★★ ★ Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229, CD: 26229
94	NEW	1	CHRISTMAS AT THE COUNTRY STORE ● Various (Various)	Country Store/Starblend NOEL 1 (A) C: NOEL K1
95	99	7	THE CARS GREATEST HITS ● The Cars (Roy Thomas Baker (8)/Robert J. "Mutt" Lange/The Cars (4))	Elektra EKT 25 (W) C: EKT 25C C: TC WHS 4130004
96	NEW	1	STREET SOUNDS EDITION 15 ● Various (Various)	Street Sounds STSNO 15 (A) C: ZCSTS 15
97	87	2	IN SQUARE CIRCLE ● Stevie Wonder (Stevie Wonder)	Motown ZL 72005 (R) C: ZK 72005, CD: ZD 72005
98	72	19	NOW, THAT'S WHAT I CALL MUSIC 5 ★★ Various (Various)	Virgin/EMI NOW 5 (E) C: TC-NOW 5
99	93	21	LUXURY OF LIFE ● Five Star (Nick Martelli (5)/Steve Harvey (3)/Various)	Tent/RCA PL 70735 (R) C: PK 70735
100	RE	1	STEVE McQUEEN ● Prefab Sprout (Thomas Dolby (10)/Phil Thornally (1))	Kitchenware/CBS KWLP 3 (C) C: KWC 3, CD: 26522

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* Various Artists
Year To Date Album Chart
New Entries (50 weeks) 360

Panel Sales Percentage on
Last Week +24%

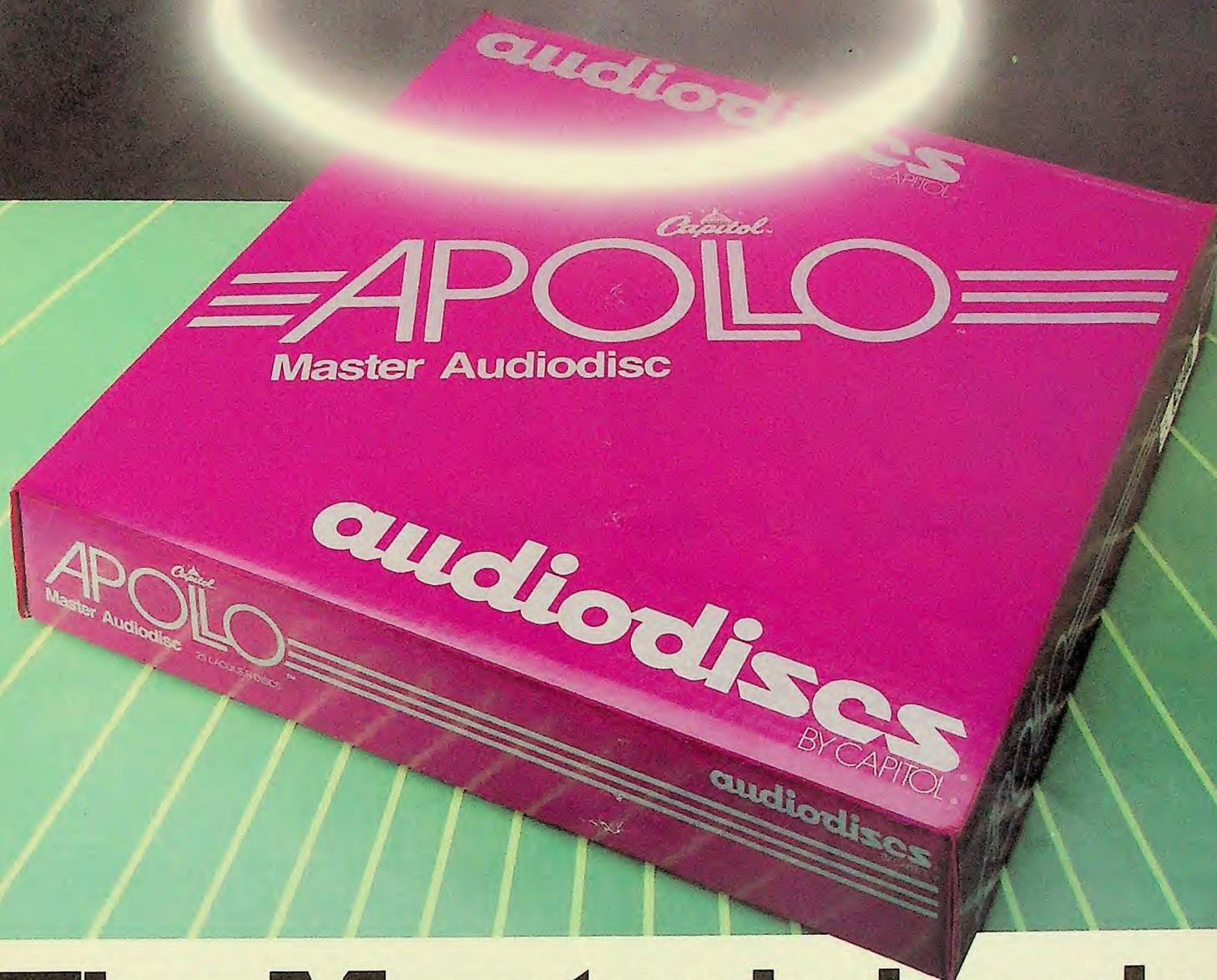
Cassette Percentage of Panel
Sales 43.2%

DISTRIBUTORS' CODE
— SEE ALBUM
RELEASES PAGE

Compiled by Gallup for the
BPI, Music Week and BBC,
based on a sample of 250
conventional record outlets.
To qualify for a chart position
albums and cassettes
must have a dealer price of
£1.82 or more.

▲ = Panel sales increase 50% or more over previous week

▲ = Panel sales increase 50% or more over previous week



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STUDIO WEEK

Neve Electronics sold

FOLLOWING MONTHS of rumour and speculation, Neve Electronics has been sold.

A statement from Neve said: "Neve Electronics' parent, Energy Services and Electronics, now part of Brammer plc, has reached agreement with Siemens AG Australia and Siemens Ltd in the UK for the transfer of control to them of Neve Electronics Holdings Ltd (Neve Audio)."

The completion date for the deal is expected before the year end.

An announcement to the London Stock Exchange from Brammer stated: "The transaction will be effected by the Siemens companies subscribing £965,000 additional share capital by which they will acquire 96.5 per cent of the enlarged share capital of Neve Audio. Inter company accounts payable to ESE totalling approximately £800,000 will be repaid within 14 days of completion and bank borrowings totalling approximately £3.5m will pass with Neve Audio to Siemens."

Reaction to the news of the deal within Neve has largely been one of relief.

Comments Neve managing director Laci Nester-Smith: "The removal of the uncertainty about our future ownership

will be welcomed by our customers, employees and suppliers alike. The individual product and market positions of Siemens and Neve Audio complement each other well. As a result, the world audio market will get more comprehensive service from this combined group, and it is Siemens' intention to build up the Neve business in the UK.

"Siemens has had the pick of the world's audio industry for its purchase and its choice is a powerful endorsement of Neve Audio's leadership in both analogue and digital technology.

"Siemens is committed to the further development of Neve's technology in both the analogue and digital fields, and significant R&D programmes are planned in the UK. Neve already has five DSP consoles successfully operating in the field, with contracts or advanced negotiations for a further six DSP systems."

Nester-Smith also added that the deal would allow Neve to embark on the promotion/advertising campaigns for its product that it had not been able to put into action in recent times. A major push for the new analogue console will be timed to co-incide with AES in Montreaux.



BILLIE MACKENZIE: a recent Sarm customer

'85 — a busy year for studios

THE LAST major news story of 1984 was the final installation of the Neve DSP console at CTS Studio 1, bringing to a conclusion one of the year's longest running on/off sagas.

Coincidentally, 1985 ends with the news that Neve — following months of speculation — has been sold to the Siemens group.

In between, a lot else has happened:

FEBRUARY: Soundcraft Electronics opened its new manufacturing division at

Borehamwood, enabling the company to bring all stages of manufacture under one roof. The move was not as smooth as the directors would have liked, and mid year the company was experiencing trouble meeting delivery dates for a number of reasons. But by year-end, chairman Phil Dudderidge was able to report that the troubles were over and the order book satisfyingly full.

Also in February: Odyssey Studios completed a major refit to its Number 2 studio

as part of a substantial investment/development programme at the Marble Arch complex. "What we have now in this studio is one of the most advanced and sophisticated studios of its kind in the world," stated Wayne Bickerton... Among the new studios to open up was Soundmill, a 24-track facility situated in the Buckinghamshire countryside, near Burnham... Feldon Audio became the first studio in Europe to purchase a second Sony PCM-3324 24 channel digital audio recorder.

MARCH: The 77th AES Convention at Hamburg boasted the largest such exhibition to date. The great DASH debate was one of the hottest topics of the show. A statement from the DASH committee at the show said: "The three companies which have originated the DASH format, Matsushita, Sony and Studer announce progress in their efforts to promote a universal format for professional digital audio recording. A major step forward is the extension of the format's

possible implementations, as a response to user requirements to include 2-channel recording at 15ips as well as the 7.5ips version." Following this announcement, the APRS decides to hold its own DASH Forum in April.

Also in March: Otari announces Series II versions of its successful MTR12 mastering/production recorders, described as "the natural result of engineering design evolution."... The APRS approves the launching of a viewdata service — Studio Link-Up, while the same organisation reports a record number of membership applications in February... Neve back in the news, with the German radio network WDR placing an order for a digital system... The Townhouse opens a new DMM cutting suite which makes its debut with the new Frankie Goes To Hollywood single.

APRIL: Following the APRS DASH forum, chairman Mike Beville says: "The important thing is that we — as the

TO PAGE 32

First Synclavier programming suite at Sarm

SARM STUDIOS has announced the opening of what is claimed to be the first Synclavier programming suite in the world. Says director Jill Sinclair: "As well as making up Studio Four, the new suite will link up with Studio Three, offering more possibilities than ever before."

The development of the Synclavier suite, which should be operational from January 1, is part of a series of changes currently taking place at Sarm West. To accommodate these changes, all the office personnel have moved out, along with ZTT personnel, to new premises. The relaxation area has been increased in size, while the building next door has been purchased and will eventually house new offices and two rehearsal studios.

Meanwhile, despite a slack October and November, Sarm Studios (including the ever-popular Sarm East) has enjoyed a record year. Since Trevor Horn's completion of the Grace Jones album, Studio Three has become increasingly popular with newer acts like Hipsway engineered by Paul O'Duffy, Stiff acts Ruefrax and The Untouchables and WEA's Billy Mackenzie.

Studio One has played host to new Geffen/WEA signees Mummy Calls with John Luongo producing, Jimmy Page and Paul Rogers, and Yes are currently in residence with Trevor Horn producing. Recent artists in Studio 2 have included Mathilde Santing, Belouis Some and Mushroom Records' The Models mixed by Julian Mendelsohn, while those in Sarm East have included Mint Juleps, The Bellestars and Wham.

Kelley's Corsica move

RICHARD KELLEY formerly manager of Britannia Row has set up new audio equipment sales company, Professional Studio, Corsica Street.

To date the company, based in Islington's Corsica Street, has acquired distribution agreements with a number of companies including JVC, NKA, Electrospace, Time Line, Westlake Audio, FM Acoustics, Renkus-Heinz and Marshall Electronic.

Says Kelley: "These existing distributorships and dealerships demonstrate that Professional Studio has the resources, the commitment and the marketing support to enter the market and acquire an important share very rapidly."

Simon Browne, previously with ITA, has joined Professional Audio as sales manager. The company is based at 53 Corsica Street, London N5 1JT. Tel: 01-26 1226.

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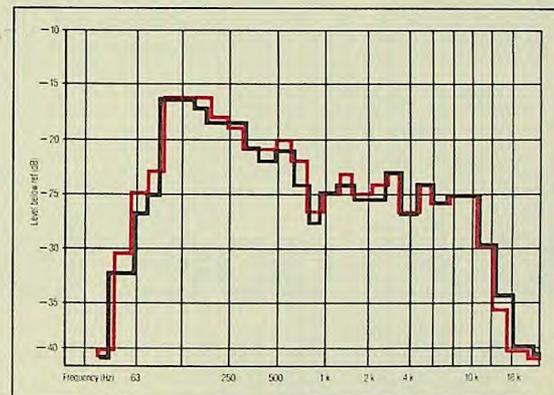
Look at the list. These are just a few of the labels currently putting pre-recorded product out on BASF Chrome tape.

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The red line shows the master, the black line the cassette. The difference between the two is negligible.

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STUDIO WEEK

FROM PAGE 30

recording industry — kick off on the same foot." At the forum, in general, broadcasters came out in favour of 7.5ips and studios in favour of 15ips, but no conclusion was reached or firm decision made by any party to go with one format or the other.

Also in April: Chipping Norton Studios which had been for sale for some months was taken off the market, with owners Mike and Richard Vernon deciding to go ahead with plans to redevelop and refurbish the residential facility... Slowly but surely, Quedsted Monitors begin to move up the popularity stakes... John Deacon of Queen fame opens Milo Music Studios in North London.

MAY: Amek, Advanced Music Systems and Sound-

craft pick up Queen's Awards for export achievement. Says a spokesman for Amek: "Amek is enjoying a consistent increase in sales at the present time. The imminent introduction of a new range of advanced broadcasting orientated consoles with computer assignment of switching functions and video interfaces is not only a technical milestone for the company, but also promises even deeper penetration into the large and lucrative broadcast equipment market."

Also in May: Following a year of planning and preliminary discussions, the APRS Producers Guild holds its inaugural meeting — those attending including: Tony Swain, Steve Jolley, Mike Vernon, Robin Miller, Alan Parsons, Gus Dudgeon

and Rupert Hine. "The intention is that the Guild's attitude will be positive and never negative, says chairman Bob Hine. "The members want a strong united voice when talking to the record companies, but they do not want in any way to destroy the rapport that they already have with the industry."

JULY: A quiet month, the main news coming from two leading residential studios. Jacobs continues to further its reputation as a pioneer in the digital field with the delivery of a complete Mitsubishi digital mastering system. Later in the year, Jacobs replaces the A800 with the new razor blade-editable X850, with The Smiths being the first band to use the machine. Mean-

JUNE: Digital recording is the future. This was the message put across by Peter Harris of CTS and producer Pip Williams when addressing the BPI's annual general meeting. Pip Williams: "The British record and recording industries have led the world for the last 25 years — let us continue to lead now that we are in the digital era."

Also in June: APRS 85 reported to be the most successful to date. One of the stars of the show was AMS' Audiofile which had previously been shown in prototype form at Ham-

burg AES. Ian Jones of HMB: "Digital has been the main thing at APRS, and we have taken a lot of orders. The APRS is really our big show, it's a major PR exercise — and it's encouraging that the interest has been from musicians, producers and broadcasting people as well as from the studios." Chris Holleb, Sony: "It's been our busiest show ever, people have been coming through here like it was Harrods' sale, which gives you a good idea of the shape that the British recording industry is in."

And still in June:

Mayfair Recording Studios notches up yet another US number one with Everybody Wants To Rule The World by Tears For Fears... Andy Hill's Comforts Place Studios opens for business... Also new on the market is The Wool Hall near Bath, which opens with plans for the installation of further studio and residential facilities... HHB persuades Sony to restart production of the PCM F1 and PCM 701ES digital processors... Producer Steve Levine celebrates 10 years in the business.



FRANKIE GOES To Hollywood: first in at Townhouses DMM suite

while, at Ridge Farm, the studio is back in business after a period of substantial refurbishment. Under the direction of Keith Slaughter, the control room is substantially enlarged and a new SSL and Quedsted monitors installed. The studio area itself gets a new floor and wall panels to give a brighter sound.

AUGUST: July was obviously not so quiet as many imagined. Reports of a somewhat lively APRS annual general meeting are still doing the industry rounds during the following month. At the AGM, there was considerable debate as to the use of proxy votes, and a motion was proposed which, had it been carried, would have required chair-

man Mike Beville to stand down. As 1985 comes to an end, things appear to be more settled within the APRS committee, though there are still one or two rumblings to be heard.

Also in August: The ever innovative Gateway Studios launches a new synthesizer course described as "the most comprehensive course of its kind"... Dave Grinstead leaves Chipping Norton to join Solid State Logic as training manager... Music Week round-up of residential studios shows that business is booming in that sector of the industry.

SEPTEMBER: After six weeks in business, Stirling Audio Systems set up by Andrew Stirling, is enjoying excellent business. "We have done double the busi-

ness we anticipated" says Stirling who describes his new company as "the first of the second generation of dealers"... Milton Sound has the first Mitsubishi X-800 digital multitrack recorder available for hire. Says Andy Hilton: "The Mitsubishi is the most professional complete digital audio recording system in the world."

OCTOBER: Klark-Teknik announces record profits of £1.4m, an increase of more than 100 per cent over the previous year... Bob Wilson, Tony Williams and Dave Scott set up new company, Sound Technology... but the month's main stories come from AES in New York:

TO PAGE 34

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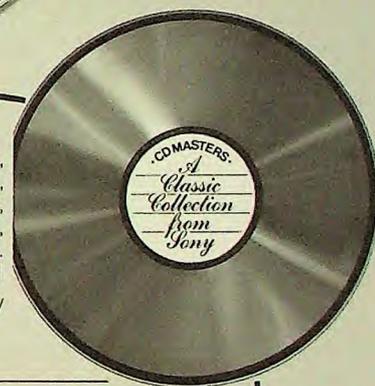
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STUDIO WEEK

FROM PAGE 32

Solid State Logic, which has enjoyed by far its best year ever during 1985, announced in New York that it has quietly been engaged in digital research for several years, and that this research will accelerate when the company moves to its new enlarged premises. "The goal of this research is an entirely digital SSL studio system," says managing director Colin Sanders. "We are not yet taking orders for the system, nor can I confirm exactly when it will be available or what it will cost. We are not working to a specific date or price — we are working to a performance specification that will satisfy the most critical listener."

Three manufacturers, AEG, Mitsubishi and Otari, announce at AES that they will be manufacturing and selling digital audio recorders which conform to a new digital recording format known as Professional Digital (PD). Says a spokesman for Otari: "Our decision to manufacture PD format machines reflects our desire to deliver the reliability of performance that has become the Otari hallmark, and provide the flexibility and sonic performance our customers demand."

NOVEMBER: A quiet month for a lot of studios as much of the pre-Christmas rush work is now complete. More refurbishments etc are being carried out, including the new Park Gates opening for business, and the announce-

ment of Sarm's plans for a new Synclavier suite (see separate story).

DECEMBER: The year ends with the majority of first division studios reporting excellent business throughout the year, but for a lot of studios in the second division it has not been so prosperous. How they will all fare in 1986 remains to be seen. It also

remains to be seen what happens on the various digital fronts. But it is sad to report that the recent digital seminars organised by HBB, Studio Sound and Sony were so poorly attended by the record companies. It is to be hoped that the record companies' apparent disinterest in matters digital will be replaced by active interest in the coming year.



TEARS FOR FEARS: their *Everybody Wants To Rule The World* gave Mayfair another US number 1

HAVING READ the column by Bill Foster about the Bob Hine letter on pre-recorded cassette mastering (*MW*, Studio Extra, November 16) I felt that, as a duplicator, I should make the following points.

Accepting Bob's ideal of achieving the best possible copy of the produced original sound, how could it be that with so few people involved in the transfer chain from studio to high street store that anyone should even contemplate failure to achieve this desire?

What is it that fails and who decides? Well, once the producer has decided what he wants on the master, we have our yardstick. Against this we can measure the product at each stage up to completion. If it is found that the sound of the master has been unnecessarily added to or subtracted from or modified in any other way, then this becomes a target to classify as a failure. It is still possible that, without the right musical appreciation or without the right equipment or in the absence of an analytical listening environment, that most people would tell no difference between this product and a perfect copy. But others

OPINION

Mastering debate: a duplicator replies . . .

can, and they are the ones who decide.

That there is a difference between the master and the cassette is irrefutable, even when working theoretically, and theory seldom works as well in practice. No, Bill, this isn't the law that you talked about. This one affects us all the time. It is because this difference is there that people compete with each other in the salesmanship of improvement. The newest equipment is designed to lessen the difference, the latest tapes for studios, for bin masters and for duplicators are all sold to achieve their own little bit in the line of improvements.

Why, then, would Bob suggest that an improvement could possibly be gained out of involving the producers more in the cassette manufacturing chain? Well, produc-

ers tend to get things when they want them. After all, they together with the artists are the creators of what everyone else wants to have. It is not surprising, therefore, that they should be encouraged to involve themselves. Not that they will find a great deal wrong because what must not be forgotten is that the improvement being sought involves maximising the useful technology and applying maximum commitment.

Perhaps it is on this latter point that Bob sees they have a role to play. It would certainly strengthen the links between all parts of the copying process, and at least lead to a better understanding.

In conclusion, on the five points that Bob made about preparation:

- 1) I totally agree.
- 2) The only time when compressing and limiting etc, should take place is at the multi-track mix-down stage under the guidance of, or at the request of the producer.
- 3) I agree.
- 4) I agree.
- 5) Yes, it is helpful and I'm sure Bill that the tale of disaster which you chronicled need not happen in reality.

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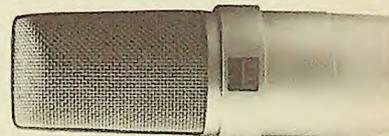
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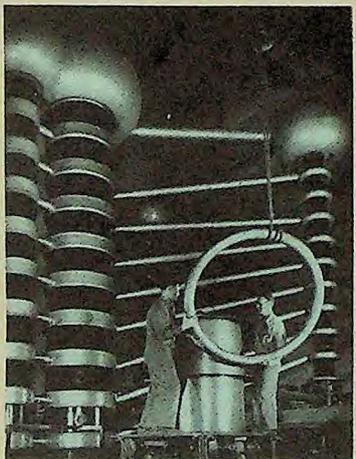
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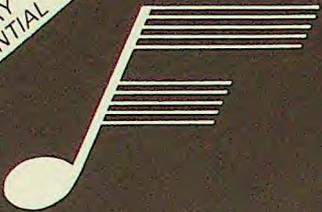
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Digital think tank

THE RECENT Digital Information Exchange could well become an annual event after achieving its aim of offering a forum for industry people to swap ideas on all things digital, writes Barry Fox.

Inevitably, the emphasis at the event — sponsored by HHB Hire & Sales, Sony Broadcast and Studio Sound — was on Sony products and Sony technology. So Day Two, a seminar which let studio engineers get practical experience of digital studio recording equipment, concentrated on the DASH (Digital Audio Stationary Head) format and Sony PCM processors.

Around 125 people paid £35 each that day to listen, talk, ask questions and get their hands on a full range of gear set up in the private members' suite at London Zoo in Regents Park.

Apart from the chance to wander round the animal houses in the lunch hour, they got the best possible chance to learn about the kind of equipment which everyone in the industry is now expected to know about — but by no means everyone can afford to buy or hire. A Sony 24-track machine currently costs the best part of £100,000. The latest U-Matics for stereo mastering cost £10,000.

The price is high because they have an extra pair of "confidence" heads on the drum which can read the signal off tape a split second after it has been recorded. This DMR 4000 machine can also be switched to double reply so that if one set of heads reads an error, for instance because it briefly clogs, the other heads correct it.

Despite the Sony sponsorship, discussions did not exclude rival formats, for instance from JVC and Mitsubishi. But none of these were demonstrated. It's the price the industry must pay for sponsorship. A truly independent seminar would have cost a fortune, and probably never happened. Although Mitsubishi is pushing hard in some parts of the US, for instance Los Angeles and Nashville, there is no comparable marketing thrust in the UK.

As one engineer at the seminar put it, from a marketing point of view, Mitsubishi's presence in the UK now is rather like Sony's a couple of years ago.

Remember how you just couldn't find the right person in Sony to talk about professional audio? But now Sony has got its act together — and the results are showing. The DASH format looks like becoming the *de facto* standard for British studios.

Unfortunately, as came up at the seminar, there is confusion even within the DASH camp. It's an emotive issue. There are three possible tape speeds, with different densities of recording and a split between Sony and Studer on how the analogue cue tracks should be recorded and read.

Inevitably, no world-

changing decisions were made. But if nothing else, the Digital Information Exchange got people in the industry talking, instead of sitting alone in studios and labs hearing or reading about industry news second-hand.

Days One and Three pulled in fewer people, only around 50 a time. This was understandable on Day Three, an unashamedly high tech forum about new applications of digital signal processing.

David Malham of York University lays claim to having been the first Electronic Music Studio in a British university. Malham has built a digital signal processor which, to quote him "was to do everything the DMX 1000 can do, but cheaper".

'There's no room in the recording industry for music which is taped in an all-analogue format,' said Rupert Hine at the Digital Information Exchange, but there were few record company people present to hear him

Lamb of Cambridge University, told how PCM audio systems can be used to record scientific data. To do this, the low frequency response of the audio system must be extended almost flat down to DC. This involves the use of extra coupling capacitors of very high value. They are too large to cram inside the Sony PCM-F1 so they hang on the back like the dangle which sat at the back of Sir Clive Sinclair's first batch of QL computers.

Day One should have been the most important for the music and record industry. A string of speakers had prepared talks aimed at the production managers of record companies. One after the other, these speakers stood up and declared their dis-

the first time that someone has re-issued one of their old recordings on compact disc — and usually made a mess of it.

Ben Turner had a similar message to convey, urging that some of those present would pass it on to anyone they knew in the record companies. All too often, he said, he and his firm are sent master tapes for CD re-issue which are of poor quality.

He has produced a chart which will hopefully guide record company production managers over how best to go about the whole business of re-issue.

"There should also be some interested party on hand to help," says Turner. "It can be the producer, or one of the performers. They can help the engineer with the kind of decisions that need to be taken."

One decision cited by Turner is whether old analogue tapes should be heavily equalised to improve on deficiencies inherent in the original recording. Turner thinks not. Thin bass, and dull top end, may after years of listening be thought of by the public as an integral part of the original sound. Old Beatles and Motown recordings sound "right" because of their technical shortcomings. The recording-buying public may not like an improved version. It will sound "wrong".

So why were so few people from the record companies there to hear what the engineers wanted to tell them? Certainly the seminar organisers had tried very hard to persuade representatives from all the major record companies to attend. EMI, Virgin, CBS, WEA, RCA and Chrysalis all passed. Only PolyGram and A&M showed. Clive Swan of PolyGram scored brownie points by appearing as speaker and defending his company's apparently indefensible increases in CD prices.

One reason suggested for the general no-show was that the record companies had taken offence at recent remarks published by Sony UK in the company's *CD Newsletter*.

Sony's Steve Dowdle had accused the record companies of profiteering, and trying to slow down the success of CD by putting up their disc prices by as much as 23 per cent.

The BPI had mailed out notices about the seminar to all its members, along with a memo explaining that sponsor Sony Broadcast has nothing to do with Sony UK. This is unlikely to have soothed angered execs. Both companies carry the same corporate name tag.

Another suggestion was that the seminar aimed at the record companies clashed with publication of the weekly record charts.

Next year the organisers will know to avoid chart day. But realistically it is unlikely to make much difference. There has always been a gulf between the hardware and software industries. There probably always will be.

appointment that almost no one from the record industry had bothered to turn up.

Producer and performer Rupert Hines admitted that he had had to re-think his talk, when he realised that the people whom he was trying to reach weren't there to be reached. So did Ben Turner, of Finesplice, one of the new breed of engineers which specialises in re-mastering tapes for compact disc release.

Hine told how "staggered" Tina Turner was when she first heard a compact disc. He was producing an album for her, and played a CD in the studio. "There's no clicks, no pop, no hiss", she apparently said with amazement.

Hine is a firm believer that there is now no longer any room in the recording industry for music which is taped in all-analogue format — unless it is "street credible punk or hard rock that benefits from the sound of tape saturation". Hine is convinced that at least the final mix down must be onto digital two track. But, of course, old recordings are by definition all analogue.

Hine urges that old masters should not be re-mixed for compact disc re-issue. The tape should simply be re-mastered, to compensate for any equalisation introduced to help get the right sound from vinyl.

"A classic vinyl cut is just that," says Hine. He particularly wanted to tell any record company production managers present how much producers and artists resent going into a record shop and there learning for

STUDIO WEEK

Price is right

WESSEX STUDIOS in Highbury, North London, is joining the growing number of recording and mastering facilities opting for the Pro Digital stationary-head recording format developed jointly by Mitsubishi, AEG and Otari, with its purchase of a 32-track Mitsubishi X-850 digital multitrack recorder.

The machine will be in full operation before Christmas, and managing director Bill Price promises competitive digital rates for Wessex's Studio One, where the new machine will be installed. Studio One also boasts an SSL SL4000E console with Total Recall and a wealth of outboard equipment.

Says Price, "The future is digital — I think that's going to be the next demarcation point. Digital is going to become necessary for all major studios, and we thought very carefully about which machine to buy. I used the Mitsubishi machine for one day recently and then the next day recorded a drum track on our — top quality — analogue machines. After listening to the playback for just 20 seconds, I called maintenance because I thought something was wrong. It turned out to be in perfect condition, but compared to the Mitsubishi, it sounded awful."

Price is certain that the Mitsubishi is a good investment. "It's the format of the future; I'm sure it will be the one that survives. We're confident that digital work will increase dramatically over the coming years. And it should be possible for any brand, not just the superstars, to afford digital recording. To us, the Mitsubishi is the key to being able to offer that facility — digital multitrack recording at a competitive rate that won't send the record companies away because of the expense."

Wessex Studios has been part of the Chrysalis Group for over a decade, and Bill Price has been in charge since then. He was previously at Air London. Wessex comprises two studios SSL-equipped Studio One features 24- and 48-track analogue as well as the new digital machine, with mastering on to 1/4 in, 1/2 in or digital formats. The studio itself is a large live room 15m X 10m.

Studio Two is designed for overdubs and demo recordings, and features a Cadac console and 24 track analogue recording, with mastering on 1/4in and 1/2in. Both rooms have a very wide selection of outboard gear.



OPEN FOR business 48 hours a day: Eden Studios has now doubled its capacity by opening a second studio, Eden Two. Pictured left is a 48-channel Solid State Logic 6048E console

with master computer and Total Recall, while picture right shows Studer A800 tape machines housed in the equipment room with full visibility from the mixing position.



TWO VIEWS of the recently opened West Heath Studios in West Hampstead. Top shows the control room, equipped with Amek Angela 36 into 24 console and the Sony/MCI JH2424 multi-track recorder, supplied and installed by HHB. Bottom picture shows, in all its glory, the 41 sq metre studio, fully air conditioned.

West Heath is a new name hoping to provide a service for TV producers and specialises mainly in sound laybacks for film and video. Recent clients include KPM, EMI Records, BBC (recording a pilot programme and the Horizon theme tune) and 10 Records laying down Stephen Duffy album tracks. In January two members of Level 42 will be in residence working with Nigel Kennedy.

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STUDIO WEEK

BILL FOSTER, of Tape One, takes a personal look at some of the pressing problems of the industry

Confusion in the wake of the dreaded digit

IT CAN definitely be said that this year digital recording arrived. Whether in this infant stage of its technological development it should have been allowed to gain such a grip on the industry will be a matter for the history books. But digital is here and — drop-outs, system incompatibility and 16bit limitations aside — it works.

While many studios have spent a lot of money on both 2-track and multi-track systems, others have stood by waiting for the industry — either by design or default — to adopt a standard format.

Anyone following the progress of my company Tape One will know that I have taken the former route — on the premise that by the time the in-fighting between makers has ceased, the systems we bought will have paid for themselves. The next year should tell if this was the right course, or not.

For the record companies, it is a time of great confusion. They are faced with a whole array of new terms and formats. They can no longer book an overdub session or copy tape without first doing a lot of research. Twenty-four track can just as easily be analogue or PCM 3324, 2-track offers even more choices.

The APRS tried to educate using two digital seminars but, while getting enormous support from the recording studios, most record companies refused to acknowledge that they needed any of this new-fangled stuff. The results of this lack of interest have been interesting. Our production department

'For the record companies it is a time of great confusion. They are faced with a whole array of new terms. Compatibility is a key issue.'

took an order last week for a <15ips PCM 1610 Copy>, but please don't tell Sony — they might just invent a format to do it.

Compatibility is a key issue, and one which will have a significant effect on how quickly digital recording is unilaterally adopted. It's OK for studios in major centres such as London and New York to adopt multiple formats — there is, in general, plenty of work around to justify this.

The problems start when we want to get tapes into places such as the Philippines and, closer to home, Portugal. These countries are not wealthy, and are unlikely to buy three different systems in order to cope with contingencies. So, until we do standardise, these countries, and many others, are going to continue using 15ips Dolby.

No problem, you say? Who cares what their records sound like? The answer is — more people than you would at first think. For example, from next year Portugal joins the EEC, and when it does you can expect a flood of low-cost imports.

In fact, they are already here, albeit illegally, but when they're legitimate there will be a great number of 15ips-originated albums generally available in reputable high street shops.

THE INITIALS DSP and DMM stood for great things a year ago. Of the former, enough has been said and written — of the latter, Teldec's aspirations to revolutionise the world of vinyl may have arrived too late. There's nothing wrong with DMM, and there's a lot right with it except it should have been here five years ago.

Perhaps they could employ the talents of the redoubtable Bob Hine, whose efforts on the marketing of chrome tape have helped to push the sales of cassettes to where they are, before the idea of a system to improve vinyl LP performance becomes redundant.

This year brought with it one of the most farcical episodes in the history of sound recording: "The Great DASH Debacle". Amid much thumping of chests and shaking of hands, The Dash Committee announced Twin-DASH. Before so much as one 7.5ips machine had found its way into general use, a parallel format was launched.

Rumours abounded that Twin-DASH was the brainchild of Studer, unhappy with the limitations of "standard" DASH (principally a Sony development). Significantly, no machines of either format have yet been shipped to recording studios. With the announcement at AES of the Mitsubishi, Otari, AEG-backed PD Format, hopefully they never will.

Many studios, including my own, were sceptical of the Mitsubishi X-80. After all, Studer and Sony had the track record in tape machine manufacture. The problem with X-80 is that, although built on the brick wash-house concept, it works! Next time Dr Willi calls for my advice, I must remember to suggest that he looks hard at PD — and leaves the turkey for the Christmas dinner table.

We are promised that, by the end of next year, CD production in this country will exceed 30m units a year. Cynical I may be, but the concept of all these new (or expanded) plants getting up and running without hitch is pushing the limits of my credulity. Regrettably, the high-priced CD is going to be with us for some time, and it has been suggested that they could go up again. By next Christmas we might even see a marketing campaign offering a free player with every five discs.

I for one am looking forward to next year. With the AES European show in my favourite venue (Montreux) and LA sunshine instead of Manhattan drizzle to look forward to in the autumn — not forgetting the new expanded APRS at Olympia 2 in June — even if nothing new develops during the next 12 months, I intend to have a good year. See you in the bar!

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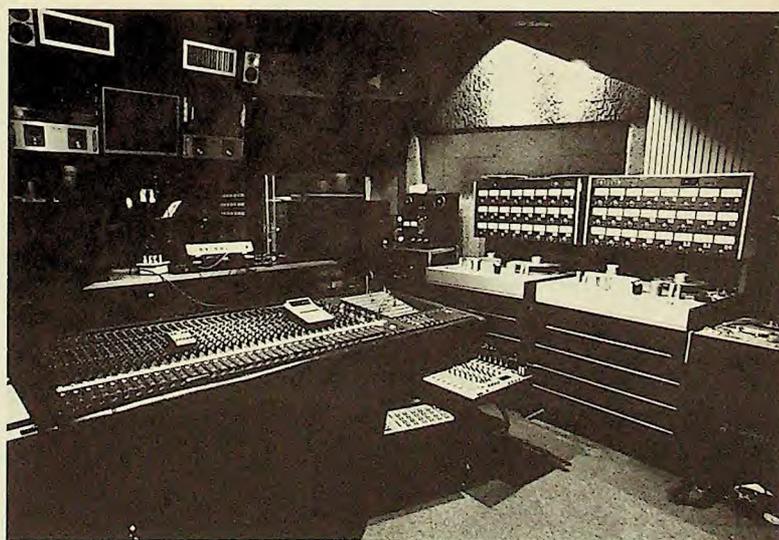


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Byte power can streamline the studio office, says Steve Vavidis, boss of Raindrop Computers

Micros move into management

OVER THE past few years, computer technology has revolutionised the studio business. With the growing use of synthesisers and computer-sourced sounds, some bands no longer even record in the studio area — they turn the control room into the creative hub of the recording process.

And the advent of highly-sophisticated digital recording consoles and editing techniques means studio engineers may soon have to adopt a completely fresh approach to their craft.

Against this background of substantial experience in handling the latest hardware and learning to cope with rapid developments in new technology, studio staff tend to be more open-minded about computer technology than people in many other businesses.

But despite all of these developments on the creative side, when it comes to studio administration few studios have so far taken advantage of the latest low-cost business micro-computers. These are multi-user personal computers that let several studio workers do different computer jobs simultaneously on just one system.

For example, my company recently launched a tuned-up version of the best-selling Olivetti M24 micro — called the M24R — that provides a lot of computer power (up to 85 megabytes of disk storage) for a number of users (up to 48 people on the largest system). So, for example, a computer-based booking system can keep going together with a spreadsheet without interrupting accounts, word processing or a computerised tape library.

The Olivetti M24R, or a similarly tuned-up IBM personal computer (or any IBM-compatible business micro), can also run the "Studio optimisation" package of software that has been specially-devised for recording studios. The accounting

and administration facilities offered by this system have been designed to help lift the management burden off studio staff.

For example, the "Studio optimisation" package, in conjunction with the basic M24R, will allow up to four people to simultaneously handle tasks such as sales order processing, credit control, job costing and computer-monitored bookings. It also offers an access and retrieval facility for a computerised tape library and lets a studio maintain a database with details of studio users. It will also provide the studio manager with the latest information on his own screen.

Such a system is economical — especially when compared with the cost of a minicomputer and specially-written programs which normally have to be used to give comparable facilities. A

order processing facility will enable the studio to bill clients on the spot. And the credit control facility will let the studio know if a customer is a consistently bad payer — and how much is still owing — before accepting a booking.

It will also be possible to operate a computerised booking and job-costing system that will automatically allocate costs to the customer. The system will also let the studio administrator keep a record of costs rechargeable to the client — such as overtime rates, the hire of extra outboard equipment or instruments.

This information will not have to be entered again on the sales ledger since the computer does this automatically. It will hold the information — either for producing an invoice later or for producing management data.

'The sales order processing facility will enable the studio to bill clients on the spot. The credit control facility will spot a bad payer.'

four-user "Studio optimisation" system — comprising the basic M24R multi-user micro, three separate terminals, a high-speed printer and the software — will cost less than £15,000. A mini-computer offering a similar range of facilities and computer power would cost over £50,000.

SINCE THE "Studio optimisation" package uses a fully-integrated suite of software, studio information only has to be entered once into the computer. As a result, one report should be enough to give the appropriate studio staff all the data they need. The computer will automatically select the information needed according to the job being done.

For example, the sales

A "DIARY" facility is also available. This will let a studio's sales staff ensure the most efficient use of individual studios, as well as disc-cutting, CD-mastering and tape-duplicating resources. It will also let a studio's technical director monitor the location of mobile recording equipment and special effects boxes. This will help to prevent the double-booking of both studios and equipment.

The system is also designed to help the studio manager optimise studio resources. With the aid of his own terminal, the studio manager will have immediate access to a full profit and loss reporting facility — letting him identify problem areas quickly (by analysing each session, if necessary).

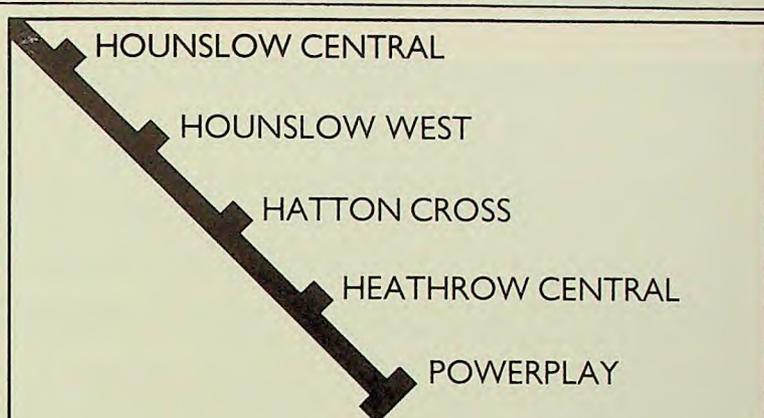
The system will also be able to give data such as a studio and equipment usage

analysis and cost analyses.

The use of computers to remove the drudgery from studio administration may not be as exciting and as creative as the computer hardware that is now starting to dominate the recording process. But increased efficiency and greater control over costs must surely be like music to the studio manager's ears.



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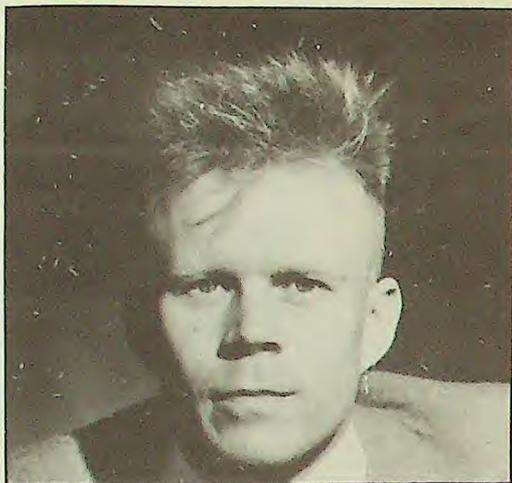
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STUDIO WEEK



VINCE CLARKE: jointly owns a studio.

Business gets tough

Christmas hasn't been so happy for many second-division recording studios this year. RICHARD ELEN examines why hardware may be the problem.

THIS YEAR seems to have been a good year for the studio industry. Plenty of UK bands have been in the charts on both sides of the Atlantic, and many of the records have been recorded in the UK.

Sales are up, so record companies should have more money to invest in recording.

But although that all sounds encouraging, many studios I've talked to seem to have a problem getting sessions. There is a usually a seasonal drop in bookings around August — and it has stayed down.

The problem seems to have hit the middle-range studios especially. The top line places seem to be well-booked, often with extensive album projects or other block-bookings, and so do the cheap demo-oriented studios. But the second string facilities seem to have a problem. Why?

One story is that the record companies released so much material earlier in the year that they have run out of money, and won't have any more until the New Year. This run-up to Christmas is worse than usual.

This is probably true to an extent, but there are other factors at work. Firstly, there has been a gradual growth over the past few years in artist-owned facilities such as Vince Clarke's Blackwing which he co-owns with E C Radcliffe in the East End and John Deacon's Milo Studios. This trend may be taking a significant amount of work away from the second division facilities.

Secondly, when it comes to electronic material, many people are using modern sophisticated "off-line" music systems to record their MIDI keyboards to disc without needing a multi-track recorder, or studio, to cut basic tracks. Even if the final record is going to include conventional brass and strings, plus guitars and vocals, a lot of the groundwork can now be done in a back room or a programming suite.

The artist can then go into the studio with the guts of the majority of numbers already in the can, and transfer them to multi-track in a single pass of tape. There is much less use of the commercial studio as a compositional tool.

Thirdly, it could be that there are just too many studios in the middle area. And some of them have a stunning array of hardware. The result is that because the second division has studios chasing too little work, rates have dropped to an all-time low.

"There has been a growth in artist-owned facilities. This trend may be taking work away from the second division"

THE IMPLICATIONS are disturbing. Bunched into the same price bracket are well-equipped traditional medium-sized studios and these newer hi-tech facilities.

The result is that you can find, for example, a full SSL-equipped studio at as little as £5 an hour more than a more traditional facility. The traditional medium-sized studio with, for example, a Soundcraft 2400 and an Otari MTR-90 is up against SSLs and A-800s.

The traditional facility can't afford to drop its prices — which in an earlier time represented fair rates — because they aren't the highest class studios (although many of them are good). But there are many more like them, all after the same work. So prices tumble.

Gone are the days when a Solid State Logic console was a guarantee of solid bookings for months to come. Today, SSL's consoles are an industry standard, and some would argue that you need one to get bookings at all.

This state of affairs should send shivers up the spine of most studio owners and managers. At the bottom end, where capital expenditure is a major problem,

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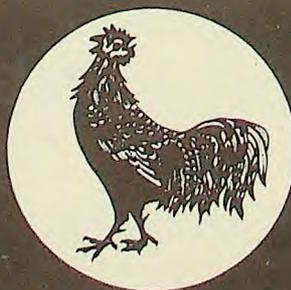
Fully compatible

RS-232/RS-422/Parallel Interface

Sync to 9.6/8 kHz · 60/50/59.94 Hz

Composite Video

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for the second league studios

there is little that can be done if you're selling on the basis of your hardware alone. At the top end, there will be a massive search for the next high-profile piece of gear to offer plenty of customer attraction. My guess is that this search will find its answer in digital multi-track.

Most people believe that digital is the only choice. Like the last studio hardware revolution, which made SSL what it is today, digital multi-track offers something better than anything that went before. Anyone who's used a digital multi-track machine and then gone back to analogue should agree that the return to analogue after digital is to be avoided.

You can divide the digital studio revolution into three parts — stereo machines, multi-track machines and consoles. Digital stereo is easy — you can do it with an F1, 701 or 1610/1630. Or you can invest in a stationary-head machine. Many people now spurn the latter because nobody knows which format the wind will blow towards — and most people can get digital stereo systems from the hire firms if they don't own a so-called "consumer system" themselves. The only problem with the video format systems is the post-production — costing time and money.

AT THE top end, digital consoles offer a great deal — if you can afford it. The results are impressive, and more makers are soon to join Neve in offering digital boards. Sony's console now in a broadcast configuration — with analogue or digital inputs and outputs — is waiting in the wings. But until prices drop, buyers for these systems will be limited.

We're left with digital multi-track. It's moderately affordable, and multi-track is the weak link in the recording chain. When 24-track on 2in tape superseded 16-track, there was a noticeable drop in quality. Analogue machine and tape developments have made a strenuous effort to catch up, but there is doubt about their success.

Digits do make a difference. Digital multi-tracks are moderately affordable. You can take your pick of Sony 24-track or Mitsubishi 32-track and get that quality tomorrow. I'm sure many people will, not just because of the technical benefits, but because customers will

want it. You might want to wait for one format or the other to come out on top, but you may think that you can't wait that long.

Meanwhile, what remains for the other? Hardware upgrades have been popular for years. If you can't afford to beat them or join them at the top, what can you do? Cutting rates is not the answer — it leads to a lingering death for almost everyone.

The problem is the domination of hardware. It draws the client's attention. If you can't invest in more fashionable hardware, there are only two marketing avenues left — the clients and the service. In a fashion-conscious industry, successful records made in your studio are something to sell on.

But don't forget the hardware is just a tool of the trade. You get better results knocking nails in with a

hammer than with your fist, as Martin Rushent puts it, but having got your hammer, the ability to hit the nail on the head is important.

Almost every studio has the tools to make hit records. The real question is, does it have the craft-people? If not, that's where to invest next. When you've got the right people, and offer an excellent service, then you can prove to the record companies what they all ought to realise already — that the best records are made by the best people, not the best machines. That's true whatever gear you've got in the control room.

Don't get me wrong, giving your staff the best tools you can afford is important. But whether or not you can afford next year's best hammer, the best carpenters help a lot.

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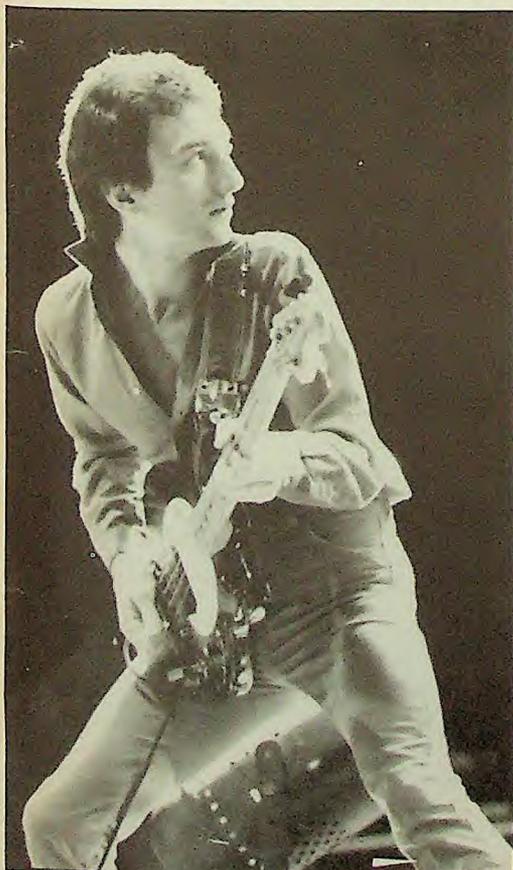
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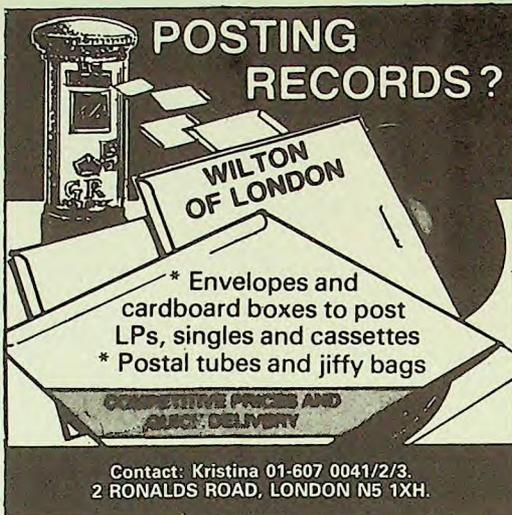
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